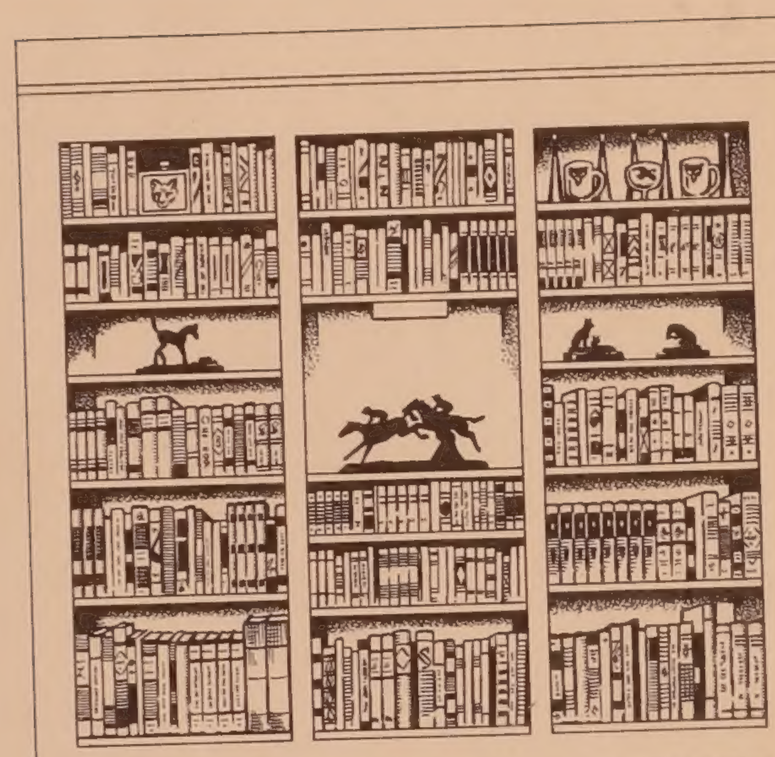
BRITISH ETCHING
FROM BARLOW TO SEYMOUR HADEN



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A BOOK OF BRITISH ETCHING

FROM FRANCIS BARLOW TO FRANCIS SEYMOUR HADEN

BY THE SAME AUTHOR

PRINTS AND DRAWINGS BY FRANK BRANGWYN. With some other phases of his Art. Illustrated.

A BOOK OF BRIDGES
With Illustrations. By FRANK BRANGWYN, R.A.

BRITISH SPORTING ARTISTS

ANGLING IN BRITISH ART

ADVERTISING AND BRITISH ART

MEMORIES OF LIFE AND ART

THE FIFTH ARMY IN MARCH, 1918

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PORTRAIT OF SIR F. SEYMOUR HADEN, 1892. *By* SIR HUBERT VON HERKOMER, R.A., 1849-1914. *5 15-16×7⅞ inches. Collection of Dr. H. Nazeby Harrington.*

A BOOK OF BRITISH ETCHING

FROM FRANCIS BARLOW TO FRANCIS SEYMOUR HADEN

BY

WALTER SHAW SPARROW

WITH ILLUSTRATIONS OF A HUNDRED AND FIFTY-SIX ETCHINGS

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TO

THE MEMORY OF

FRANCIS BARLOW

c. 1626–c. 1703

FRANCIS SEYMOUR HADEN

1818–1910

AND

ALPHONSE LEGROS

1837–1911

J 216196

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FOREWORD

THIS book is an introduction to a vast subject which has been neglected far too long. It is written by a firm believer in artistic patriotism. Cosmopolitanism has never grown, and probably will never grow, from the core of a nation, and as our country is exceedingly gifted there is no need for her to draw the waters of art from foreign wells and springs.

Through sixty years and more many and varied attempts have been made by artists and critics to impose foreign ideas and styles on their own country, and now the British people, retaliating, decline to invest money in the ever-changing tides of art's wayward fashions. Sir Joseph Duveen's letter to the Prime Minister has caused a great deal of public talk, and some writers in a hurry have accused our country of being inartistic, though through several centuries she has collected more works of art than any other nation in Europe. Foreign artists by the score have sought her patronage, seldom in vain, and, misled by cosmopolitan ideas, she has shown no continuity of hearty encouragement to her own native art-workers.

But as every positive action invites an equal and opposite reaction, there have been periodical revolts against foreign fashions in British painting, sculpture, and architecture. The facts noted by Sir Joseph Duveen mark one of these revolts, and draw attention to the need of artistic patriotism. How can a nation's Life and Art be united, when artists and their critics wish to see, and feel and think as foreigners ?

These matters are worth debating, and I have tried in this book to review them in a sufficient number of phases to illustrate my thesis.

In a book of research much very welcome assistance is received from many persons, but I am indebted to three particularly; they are Dr. Nazeby Harrington, Mr. Selwyn Image, and Mr. Martin Hardie, R.E.

At the last moment I have been introduced to four unpublished etchings, of uncommon merit, by Brian Hatton, a young man of genius who was killed in the war, like P. F. Gethin and Luke Taylor.

A BOOK OF BRITISH ETCHING

FROM FRANCIS BARLOW TO FRANCIS SEYMOUR HADEN

" Nothing is good for a nation but that which arises from her own core and her own general wants, without apish imitation of another ; since what to one race of people, of a certain age, is a wholesome nutriment, may perhaps prove a poison for another. All endeavours to introduce any foreign innovation, the necessity for which is not rooted in the core of the nation herself, are therefore foolish ; and all premeditated revolutions of the kind are unsuccessful, for they are without God, who keeps aloof from such bungling."

GOETHE, in his Conversations with Eckermann.
Oxenford's "Translation," 1875, p. 57.

PART I

NATIONALITY AND WORKS OF ART

FOREIGN ETCHERS WHO WORKED IN GREAT BRITAIN

CHAPTER I

FOREIGN INFLUENCES AND BRITISH QUALITIES

I

MANY foreign etchers have worked in our country, exercising a various authority. The earliest became active at the beginning of the seventeenth century. Many other foreign influences have held sway in British art from the Middle Ages to our own times, drawing attention to an imitative humility among British craftsmen and their patrons. How are we to explain this meek habit of mind in our countrymen? It has perplexed foreign students of British arts and crafts.

There is a very remarkable contrast between it and the British people's long fight for free publication of opinion, and for the need of being indomitably self-reliant towards the various arts of statesmanship, as well as in great adventures by land and sea. What does this contrast mean? Does it ask us all to believe that our country has accepted from abroad a great deal too much colonization in matters of æsthetic tastes and styles, showing weakness towards very common natural gifts, which have been active everywhere among many animate creatures? Remember those constructive habits which ants and other social insects had exercised in elaborate building work millions of years before primitive men invented their palæolithic crafts and arts, not without taking hints from nature's patternings on animals, birds, insects, flowers, stones, shells, and the sky.

If we act weakly towards original design and handicraft, fearing to do what would be right for our own needs, are we not inferior here to those varieties of natural craft which are beautifully purposeful in honeycombs, in spider-webs charmed with variations, and in nests built by

many species of birds? To react in effective ways against particular hindrances or dangers that oppose particular needs or desires, this will be always the governing motive-power behind apt constructive work. No eagle would build a rough and clumsy nest if her young were feeble, and therefore difficult to rear. Little and wee birds, whose broods are most delicate, build most lovingly and warmly, with a wondrous varied rightness. And no species of bird—not even the imitative parrot—ever mimics a style of nest belonging to the needs of another species.

The more I think of these natural things, the more I want to know why Englishmen through centuries have feared self-government at home in certain arts and crafts which have been not luxuries but daily life's own requirements. They have colonized fearlessly and often well in most parts of the world, braving new and dangerous conditions; and this they could not have done without art, without apt constructive workmanship of many sorts and for many special uses.

For a long time foreigners were so amazed by the absence of frankly native arts and crafts among the British people, that they spoke and wrote at random about an explanation, accusing the British climate, and even British food. Some very important matters they perceived clearly, while some others they overlooked. They said, and said with truth, that genius everywhere should be the organ of her nation, subject to every country's customs and traditions, idiosyncrasies, daily needs, and social movements, religious and economic. Every country should be as naturally different from other nations in her arts and crafts as she is in her language, and in the personal appearance of her inhabitants.

But foreign observers failed to appreciate some other important matters. Although Britain, from about the tenth century to the coming of Puritanism, and later, had cringed for foreign guidance in many æsthetic aims, yet she had evolved qualities of her own in numerous handicrafts—qualities undervalued, frequently neglected, and even destroyed as rubbish. Not even her own best phases of domestic architecture were cherished as they should have been. Hearty efforts are now being made, as by the Walpole Society, to recover and preserve

what remains of primitive British art, but a craze for foreign "isms" runs counter to these efforts.

Consider, too, those other forms of art which are expressed in words. Our country at an early date began to evolve original greatness in literature among poets and prose writers and inspired translators, her Bible being the finest of all translations. Wherever her genius has worked with courage and initiative, true art has been developed.

And there is another point. When a country, while developing a composite language and its dialects, reveals her own complex attitude to life and nature, she should be able to express and retain her own gifts in all other forms of constructive work. Languages and dialects prove that human minds everywhere have exercised a collecting originality, which has been a map-maker in the spiritual world of thought and speech, a grouper and binder in some ways, a divider and separator in others, as nature is in distinct breeds and species. And this applies also to arts and crafts when they take root firmly among differing national creeds, traditions, aspirations, peculiar customs, and material circumstances.

It has been the educated Englishmen who have played the sedulous ape to foreign artists, running counter to a right feeling towards native design and handicraft. Mingled pride and mimicry caused them to import the pomp and vast bulk of Palladian architecture, and to pile it up in small fields that overlooked the varied and original homeliness of English villages. Socially they committed a crime, for it *is* a crime to depress in a nation a just pride of original craft, with an increasing fondness for invention and uncopied technical sentiment.

In July of this year (1925) the Oxford University Press brought out a good book on *Italian Landscape in* 18th-*Century England*, written by Elizabeth Wheeler Manwaring; it deals very well with one British passion for servile imitation, a comedy of diffidence variously expressed by mimics. Turn also to Walpole's *Anecdotes of Painting in England*, and review the foreign invaders. Walpole himself is unfair to some English artists, as he is to Barlow and Streater, also he is very negligent towards James Seymour; so his editors have to do the work that he overlooked. Connoisseurs of the eighteenth century were accustomed to

cold-shoulder native artists who used their eyes and minds without an imitative awe of Italy's authority.

Englishmen became so obsequious towards Continental masters, that at last they allowed themselves to be fooled ridiculously, causing much amusement among foreign observers. This climax came between the years 1833 and 1843 inclusive, when there was little or no patronage of British art, as " patrons " cried out for old masters by the score from the Continent. During those eleven years commercial tricksters imported 102,269 pictures by old masters, nearly all fraudulent, the London custom-house charging a duty of one shilling the square foot, and accumulating £28,260. Was this money employed to encourage native artists ? Dear me, no ! Poor Titian was over-taxed in more pictures than he had painted during his life of ninety-nine years ; and Rubens, Raphael, Van Dyck, Tintoret, etc., had each a manufactory of " ghosts." A caricature of abounding fraud passed through the custom-house into British homes ! For all that, a nation invites hoaxing when she is either diffident or scornful towards her own æsthetic gifts, yet eager to be universal as a mimic and as a patron.[1]

Thirty years ago, writing for the *Magazine of Art*, a notable French student of British waywardness, Victor Champiez, regretted that British arts and crafts had suffered from " aberrations of imitativeness," which had prevented them from taking root in the nation's character and citizenship. He recalled with amazement, for instance, how " English Art, with the restless activity of a squirrel in a cage, began the round of imitations from the styles of Louis XIV, Louis XV, Louis XVI, to mere burlesques of the Renaissance and Gothic."

It was believed then, and later, that Art could be carried like a packing-case from country to country ! It was imagined that she owed nothing much to differences of race, and differences also of national education, taste, climate, social life, and traditions inherited, and subject to provincial variations. Victor Champiez was greatly puzzled, and no wonder.

[1] See S. C. Hall's *A Book of Memories*, 1871, for a full account of this fraud in old masters. Hall, founder and editor of *The Art Journal*, was very active in attacking the vogue of manufactured masterpieces. There were factories in England as well as on the Continent.

When the Royal Academy was founded, in 1768, eleven foreigners were included among the thirty-six foundation members, though there were artists enough in the British Isles if an encouraging patriotism had looked for them. For example, Agostino Carlini was inferior to Robert Adam, who in 1762 was appointed architect to the King and Queen; and George Stubbs was more notable by far than either Mary or Michael Moser. Thomas Smith, of Derby, a landscapist whom Vivares engraved, was still alive, like Arthur Devis, senior. But many foreign fashions ruled, including a "Chinese taste" in furniture as in garden houses, and fashions while they last are as automatic as old customs.

And to-day? Are we not passing from French Futurists to Italian Fascisti? Are we wiser in any way towards nationality in design and handicraft? Do we believe that the more original feeling and research a nation's artists pour into their enterprises, the less inclined are they to seek help from foreign influences? Do we tell our art students that independent effort and research, face to face with life and nature, are very much better than rhapsodies over foreigners, such as Cézanne and Van Gogh? Indeed, if art students think that a new "ism" once a year is jolly good fun, why import it from the Continent? Are they unable to invent "isms"? Does their brain live abroad as a reporter?

Imitators and their supporters answer: "Oh! but Art belongs to all the world. Her history is a scholarship common to all educated people." But to say this is to say nothing of importance. Do we speak English with a French accent because French literature is a noble influence which all educated people can enjoy?

Or take another illustration. The soil of a garden is a nourishment common to all the plants that grow in the garden, and grow each in accordance with its own particular ways of life and character. Similarly, in the work done by genius with more or less help from scholarship, every nation should give invariable tokens of her presence. If her artists choose foreign fashions rather than use their own minds independently, how can they expect their imitative docility to be in accord with a newness acceptable to their own countrymen?

Take as an example the Second Post-Impressionist Exhibition, so

called, opened at the Grafton Galleries in 1913. The contributors were mostly foreigners, but ten or twelve British imitators were present, all of them chosen by a devotee, Mr. Clive Bell, who wrote a little article for the catalogue. Mr. Bell hoped to prove that our poor country's pictorial art, "for two centuries . . . the laughing-stock of Europe," had some painters at last of noble promise, painters who "deserved as much respect and almost as much attention as superior French artists. . . ."

Mr. Clive Bell, very ingenuous, was not at all historic, for if England's pictorial art had been the laughing-stock of Europe through two centuries, was it because she had produced some big masters genuinely her own, like Turner and Gainsborough, Hogarth and Rowlandson, or because she had trifled too frequently with "aberrations of imitativeness"? And Mr. Bell's pleading was of no avail. Speaking of the British exhibitors he said: "Their debt to the French is enormous. . . . No one of understanding," he added, "will deny the superiority of the Frenchmen." This fact was not denied, of course; no person of sense was at all surprised by the French superiority. Indeed, as echoes of gunfire are of no use in sport or in war, though notable as echoes, so imitations of original power in art are inevitably a great deal less effective than their authoritative models. They lack the right motive-power.

Some original qualities find their way into all mimicry, of course. No two persons feel in the same way or see precisely the same colours or forms. Similarly, you can teach a bullfinch to pipe a simple tune, and his mimicry will have a plaintive sweetness which will give some newness to the tune; but imitation remains imitation all the same, no matter what we may think and say. If we advertise it in borrowed phrases which try to be authoritative, don't we add comedy to our need of a just self-confidence? Every æsthetic fashion not only circulates such phrases, but compels its devotees to form customs of eyesight and habits of thought which transform what they see and do; so they perceive in their productions a great deal more than is really present.

Hallucinations are caused by all vogues, whether general or sectarian. Zealots in one vogue burn far too much incense before the shrine of Burne-Jones; then zealots in another vogue are enraptured by their

magnification of Van Gogh. Though contemporary criticism is right sometimes, no artist is a classic till his work has outlived him by a full century. Certainly it is prudent always to be on guard when a new æsthetic fashion is advertised, particularly when it is imported.

Mr. Clive Bell had no prudence in 1913. He believed that British Post-Impressionists, though very inferior to their French models, had made pictures which were " neither pieces of handsome furniture, nor pretty knick-knacks, nor tasteful souvenirs, but passionate attempts to express profound emotions." As though profound emotions had never before been present in brainwork or in handicraft ! Or as though emotions active in imitation could be original and profound ! Emotion has always been to the arts and crafts what breathing has been to animate bodies. Inability to feel and express emotion is either death, or paralysis, or the result of anæsthetics. Yes, and Mr. Clive Bell should have remembered that a bird's nest or a beaver's dam is a work of constructive emotion, quite as truly—in its own particular way—as a landscape by Paul Cézanne or Vincent Van Gogh's portrait of himself. And those emotions in art which a nation appreciates most easily and completely ? They are offered to our own country in plays and novels, and she chooses from time to time those novels and plays that she intends to keep as permanent friends. It is in sculpture and pictorial arts that her approval is not invited often enough, directly and continuously. When imitative Englishmen offer the people French " isms," a fine passage in Molière should be quoted to them. It runs thus :

" Je voudrais bien savoir si la grande règle de toutes les règles n'est pas de plaire ? Laissons-nous aller de bonne foi aux choses qui nous prennent par les entrailles, et ne cherchons point de raisonnements pour nous empêcher d'avoir du plaisir."

To foist foreign artistic fashions upon our country is an attempt to prove that British people, instead of trying to cultivate original æsthetic tastes and pleasures, should accept from every imported " ism " what Coleridge defined as " a superfetation upon life," as were Chippendale's frolics with " the Chinese taste."

Certainly France has reason to be proud. Her modernist adventures

have been her own, and through good fortune and bad she has regarded her art as national, and therefore in need of protective commissions from townships and the State. Her educated classes have known how to study the achievements of other peoples without falling into the feebleness that imitates. Take Alphonse Legros as an example. Though he lived and worked in London through forty-eight years, his mind and genius remained French, while leaving their impress on Holroyd and Strang, as on some other pupils. Innovating hints were given to France by Constable, but in a few years they were transformed by a variety of French enterprise.

And in our own case, too, the most notable artists are those occasional men of genius who,

> " In spite of all temptations
> To belong to other nations,"

remained Englishmen, like Rowlandson and Hogarth, Girtin and Blake, Constable, Cotman, David Cox, Holman Hunt, and Madox Brown. Raeburn remained a Scotsman, and his work grows bigger in the perspective of revising criticism. Gainsborough's devotion towards Van Dyck was unfeigned and continuous, but it never prevented him from being original in portraiture—and English. Turner did not copy what he wished to own; he conquered it, transmuting every chosen influence within the alembic of his genius, as naturally as big rivers receive different waters from their tributaries. There are many Turners in Turner, and each is as a county in his own kingdom.

Not long after Turner's death a craze for foreign styles began again. Young students by the dozen were sent abroad to cultivate a liking for Continental moods and methods: French, Belgian, German, and Italian.

I was among those art students from 1880, and dallied abroad through about seven years, bathing from month to month in the changing tides of æsthetic fashion. It was a versatile adventure, enjoyable, and garrulous, and combative, but it invited rude rebuffs from some foreign artists. One day the Belgian Alfred Stevens said to me:

" Are the English as a people the most irrational in the world? On

the Continent we watch them closely, but we don't understand them in the least. And if they understand themselves and one another they perform something of a miracle. Tell me, for instance, why *you* are forsaking your own country? Isn't she great enough to draw the waters of art from her own wells and springs? I wonder how many English students at the present moment are on the Continent stealing ideas and methods, as though ashamed of being English? Foreign artists, whether young or old, have better sense; for when they invade England, as they have done for centuries, they carry their styles with them and seek buyers, money and place."

Stevens thought for a moment and added:

"Technical and æsthetic ideas from France, but mainly from Paris, are becoming to the world's art what the British have been to the world's land. Art students from most countries obey this artistic colonisation, but the most eagerly submissive are the British and American, I think. Is there nothing farcical in this? Why submit British minds to the judgment of Paris?"

Two friends of mine remind me that George Borrow would have supported Stevens, since he expressed similar opinions in *Lavengro*, when writing charmingly about Old Crome.

Though forty years have passed since Alfred Stevens urged me to think of nationality in art, France has retained her ascendancy over British novelty-seekers. To-day, though British pictures are hard to sell, French painters are "boomed" by British books and exhibitions. But every action, sooner or later, has, of course, an equal and opposite reaction. Little by little reaction is gaining momentum. We see it plainly, and often dramatically, in the fact that new pictures become more and more difficult to sell, a long vogue of variable "isms" having imposed a great many financial losses on collectors, breaking that continuity of purchasing confidence that buyers need, however prosperous a country may be. Works of art belong to the exchange of finance, and only a buyer here and there can afford to say: "My family will not be inconvenienced if the pictures I collect at high prices lose two-thirds of their present market values, demoded by new fashions from abroad."

To think a great deal less about France and a great deal more about financial confidence will do us all good. Let us try to find out what national conditions are likely to be most favourable to a continuity of enough artistic patronage for native workers. Fewer pictures painted by British artists are sold to-day than were sold in the "seventies"; indeed, the percentage of decrease is a big one. Yet at least as many portraits are commissioned. Why? Because "isms" have been very much less active in portraiture than in landscapes and figure subjects. Portraitists and their clients—with a few exceptions—have collaborated on friendly terms, while other painters have been free to test far-sought adventures, and to work at random for persons and rooms unknown.

II

Altogether, then, it is my belief that every nation's arts should be her very own—bone of her bone, and flesh of her flesh. Through some forty years it has been my joy to follow in hobby studies, from century to century, certain phases of work that have appealed to me as more or less British, noting always by their side two things at variance with them, the presence of foreign influences at first hand, and also in British copies or adaptations. Among my hobbies I have kept the subject of this book—the dead British etchers from the seventeenth century to the present times.

Hobbies are most enjoyable when, like bees, they move at random as gatherers; but when a hobby is to be turned into a book, gadabout study is displaced by method. Then difficulty after difficulty arises. Foreign etchers are continuously present among the British, and I wish to keep them as far apart as is possible from the native etchers. To omit them would be wrong historically, because their active presence and influence should be appreciated fairly; but if I dealt with them chapter after chapter throughout the book, they would draw too much attention away from my main subject.

Choosing a compromise, then, let me try to review with impartial care, in Part I of this book, my selection of foreign etchers, speaking only of

those who either made their homes in our country, or remained as influential visitors for varying spans of time. There are five that need detailed reviewing, and thirty-four will be tabulated, with a note here and there.

Many other foreign etchers, who never visited England, have had influence in our country, of course; and we must think always with reverent emotion of Rembrandt's inimitable gifts of the spirit. Who else has united so much other-worldliness to a rusticity that seems enchanted? Technical echoes of Rembrandt's periods in etching are frequent in British work, but do they move you when they are very evident? What etcher has ever had a right to believe that he could feel and think and design in accord with Rembrandt's mind and prophetic soul?

CHAPTER II

WITH HOLLAR AND VAN DYCK MAINLY

I

IT is right to begin with Hollar, the etching historian of seventeenth-century London and Windsor, and much more that is entertaining. His versatility embraces architecture, topography, landscape and seascape, portraiture, costume, natural history, allegory, mythology, scriptural subjects, historical pieces, still life of many kinds, and also sporting scenes (after Francis Cleyn and Francis Barlow). What a diversity of appeal! And it comes to us, not from flightiness of temperament, but from a simple-hearted and firm liking for all visible things. Hollar could have applied to himself, quite justly, what Montaigne answered when praised by Henry III of France. Henry said, "I like your book." "Then," returned Montaigne, "Your Majesty must needs like me. My book is myself." Similarly, Hollar's etched work is autobiography as well as graphic art. We find in its prints and drawings the bitter struggles of his life and his full character, which students love increasingly.

A long grapple against bad times compelled Hollar to do a great many hack jobs, yet even this part of his immense output has qualities of honour, giving more in skilled workmanship than the small payment he received really bought from his daily needs as a married citizen. When we remember that Parthey's catalogue of Hollar's etchings contains more than 2700 plates, though incomplete, the marvel is that he did not suffer much more than we perceive from incessant overstrain. There is never any need to think worse of his breaks and falls than we do of a good athlete who finds a running track too heavy for his physical strength, or is put out of form by too much training.

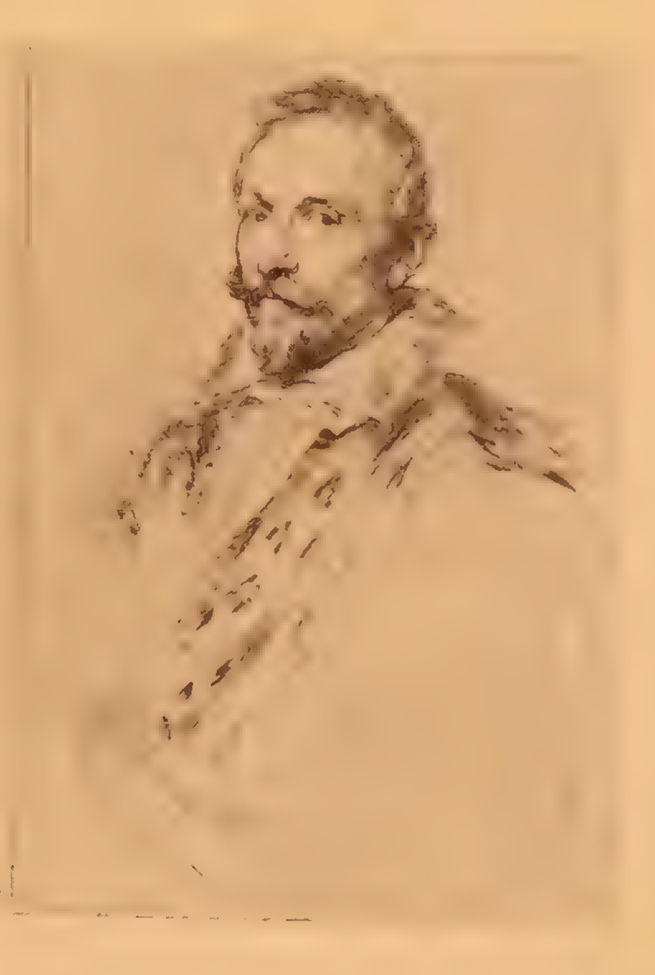
WILLEM DE VOS, PAINTER, XVII CENTURY.—First State. *B.M.—8½×6¼in*

JAN BRUEGHEL, PAINTER, 1568-1625.—First State. *B.M.—9 7-16×6 1-16in.*

J. B. DE WAEL, PAINTER, 1560-1633 Second State. *B.M. — 9¾×6 11-16 in.*

PETER BRUEGHEL II., PAINTER, 1564-1638. — First State. *B.M.— 9 7-16ths×6 inches.*

FRANS SNYDERS, 1579-1657.—First State.—*B.M. 9 7-16ths×5 15-16ths in.*



J. WAVERIUS, Statesman, 1574-1635.—Unique 1st State.—*Rothschild, Paris 9½×6 1-10*

ANTHONY VAN DYCK

Angling on river banks, trowling for pike,
Is noble Sport. when as the fish doth strike,

ANGLING.

And when your pleasures over then at night,
You and your freinds doe eate them with delight,

Etched by W. HOLLAR, *after a Drawing by* FRANCIS BARLOW (1626 (?)–1703 (?)). *From a Print lent by Prof. Selwyn Image.*

Among the first qualities in Hollar's prints, that strike attention, we cannot place great imagination, nor buoyancy, nor piquant wit. To find these qualities we must visit his French contemporary, Jacques Callot, who remained throughout life a wonderful boy of genius. The survival of the child in Callot has had few rivals in the art of etching, while Hollar is never a Peter Pan in art ; he grows up rapidly into cool and grave manhood, showing a quiet fortitude, and a judgment that weighs and measures carefully, with a precision such as architects find necessary. Always in love with construction, a planner and a builder, he places a very high value on bulk and weight, striving to suggest varieties of lightness and varieties of heaviness. His expression of bulk and weight is good, and his modulated delicacy has harmonies of its own in colour, in black, grey and white, often obtained too minutely ; and sometimes the handling is even too responsive to subtle qualities of fine texture, as in the hair of sable muffs.

On the other hand, Hollar's modelling of a nose and mouth is at times so apt that they really seem to breathe. Note this fact in his etching, after Teniers, of the young and sensitive Duke of York, who became James II.

Hollar's costumes, again, though certainly etched with too many lines, are touched with exquisite care ; and perhaps his big shells may have given a hint to Rembrandt. Their fineness of handling is all the more remarkable because Hollar, like Alphonse Legros, worked with one eye only, or mainly, the other being of little service to him. This fact we learn from his friend Francis Place, connoisseur and amateur etcher, who says that Hollar " had a defect in one of his eyes, which was the left, so that he always held his hand before it when he wrought ; he never used spectacles. . . ."[1]

Francis Place adds that Hollar's ways of work were uncommon in another way : " He did all by the hour, in which he was very exact, for if anybody came in and kept him from his business, he always laid the hourglass on one side, till they were gone. He always received 12d. an hour. . . ."

[1] The latter part of this evidence differs from John Aubrey's, which says : " When he (Hollar) took to landscapes, he had then a glass to help his sight."

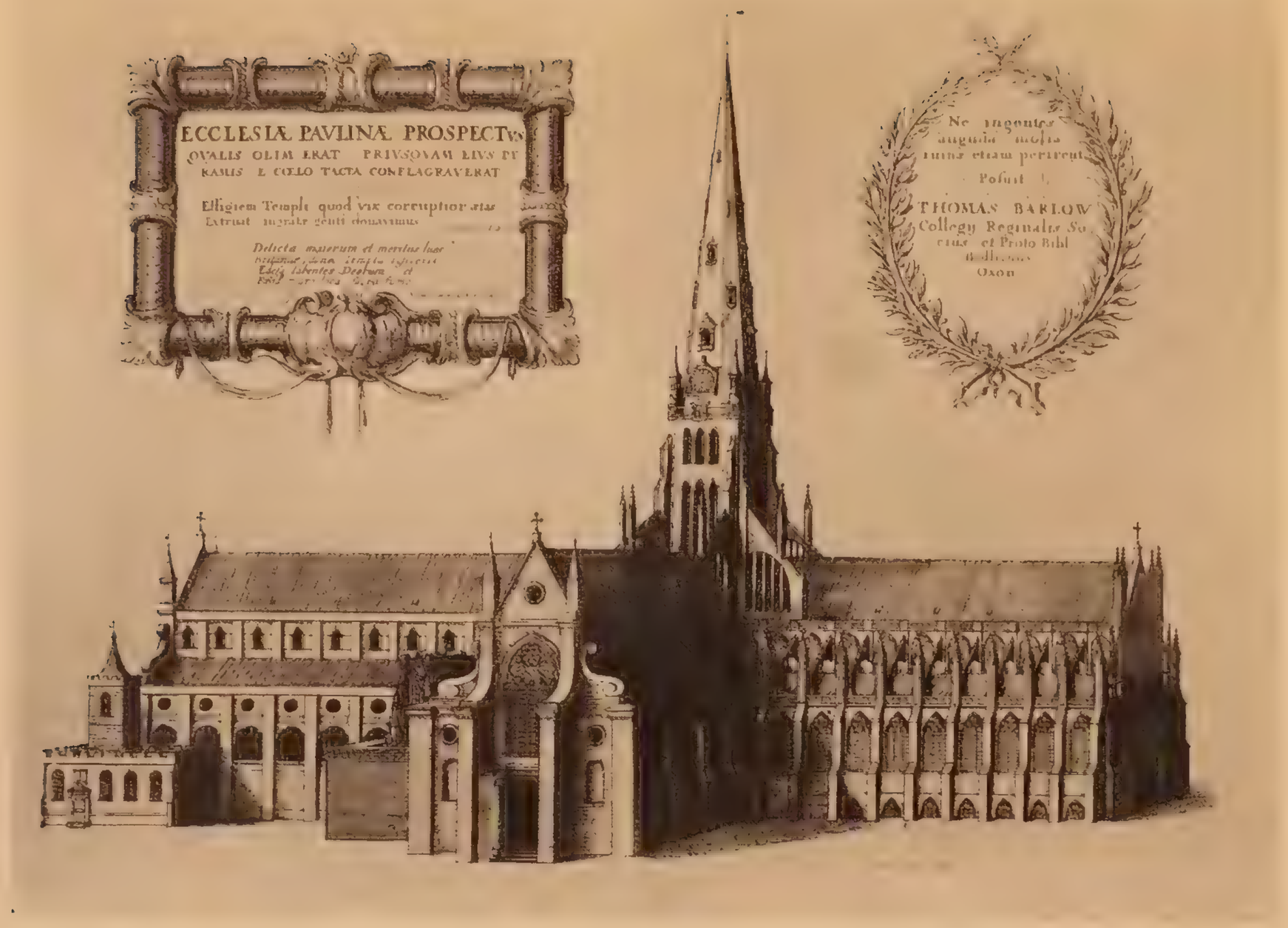
Here probity is as active as poor pay! An English painter of the period, born about 1660, Marmaduke Cradock, worked for dealers by the day, and his payment also was inadequate, if not poverty-stricken, according to George Vertue. Did Hollar "*always* receive 12d. an hour?" Always? His great patron, the Earl of Arundel, who brought him to England in December, 1636, cannot have been a niggardly paymaster, while printsellers paid less than twelve pence an hour. Fourpence an hour is given as possible by the *Dictionary of National Biography*. Even Faithorne paid no more than fourpence, according to one report. Peter Stent told Francis Place that he had given only thirty shillings for Hollar's long "View of Greenwich" etched on two plates, the left one measuring H. 6 × L. 16$\frac{9}{16}$ in., and the other, H. 6 × L. 16$\frac{5}{8}$ in. Now George Vertue, when commenting as an engraver on this hard bargaining, said that these "two plates might fairly be worth five times as much."

Peter Stent was one of Hollar's principal publishers; so his name on Hollar's prints is a proof that they are early impressions. About 1667 he was succeeded by John Overton, who ran the old business at the White Horse in Gilt Spur Street, without Newgate.

Hollar married twice in London, first to Mrs. Tracy, a waiting gentlewoman at Arundel House, about 1637, soon after his arrival in England; then in 1665 to a lady whose Christian name was Honora. Yet he appears to have set up his home sometimes with Stent, and with John Overton also: a deplorable arrangement, for he had two children by his first wife (a beautiful daughter and a promising son), and several children by the second. To lodge with a dealer like Stent, who paid too little and received too much, suggests a line from *Romeo and Juliet:* "My poverty, but not my will, consents." But years of revolution in the midst of Puritan rigour, followed by plague and the Great Fire, were more than enough to make dealers predatory and artists poor.

Hollar's eldest son died of the plague, "an ingeniose youth" who "drew delicately," according to John Aubrey. At first, after the Civil Wars broke out, Hollar went on with his labours, doing 107 plates in two years, 1643–44. But in 1644, behaving as well as any English Royalist, he joined the Marquis of Winchester at Basing House, where

ST. GEORGE'S CHAPEL, WINDSOR CASTLE. INTERIOR: THE NAVE. WENCESLAUS HOLLAR, 1607-77.
14⅞ inches × 11⅞.



SOUTH VIEW OF OLD ST. PAUL'S, WITH THE SPIRE.—*10×13½.*

OLD ST. PAUL'S: VIEW OF THE CRYPT.
WENCESLAUS HOLLAR, 1607-77. *7⅞×13⅝ins.*

Robert Peake, a printseller, was second in command. Inigo Jones was with Hollar, like William Faithorne, excellent as a line-engraver.

A little later, before Basing House fell, Hollar was taken prisoner; but, contriving to escape, he fled to Antwerp, where Lord Arundel, his patron, was living as a refugee. At Antwerp Hollar lingered for six years, doing not less than 350 plates. On his return to London in 1652, he observed a change so disheartened that he talked of it one day with John Aubrey, topographer and antiquary, drawing a comparison between his past and present impressions. He saw England for the first time in a period of serene peace, when rich and poor looked cheerful, but now their faces were melancholy, even "sprightfull, as if bewitched."

Bigotry and gloom, with a tyrannic "virtue," were inviting reaction, not at all friendly to artists meantime. When the Restoration came, Hollar designed a plate of great merit, showing the "Coronation of Charles II in Westminster Abbey." Some recognition was won at Court by this loyalty, for he became the King's Scenographer, or Designer of Prospects. Any relief was better than none. Although the King was busy with his amours, and with his need of cash, he wrote to the Lord Mayor about Hollar in 1660, suggesting that the Corporation and well-disposed citizens might well do something for the artist, a large map of London being then incomplete through lack of funds. And some help came from the Corporation, then and later, but the wolf remained at Hollar's door. In 1661, for instance, he was hiding from his duns in a lodging "outside St. Clement's Inn back door," as he told Aubrey in a letter (see Walpole's *Anecdotes*, Vol. III, p. 168, footnote). If Aubrey called he was to ask for the French Limner! "for they know not my name perfectly, for *reason's sake* . . ." And consider what the stress became when children by the second wife needed more and more care!

To marry again, and at fifty-eight, was certainly unwise. Three years later, 1668, a commission came from the Government, and Hollar went with Lord Henry Howard to Tangiers, there to make sketches of the town and its fortifications. This work went on through a little more

than a year, yet he received very small pay, only £100. When sailing home in a brisk little vessel called the *Mary Rose*, Hollar's captain was attacked by a fleet of Algerian pirates. A year later, in Ogilby's *Africa*, Hollar published an etched plate representing this episode; really a good nautical print, like his other seafaring adventures, "View of the Spanish, Dutch and English Fleets off Deal," 1640, and "Prince Rupert's Action against the Dutch," 1666.

Fortune having ceased to be a friend, a piteous end was to be foreseen. It came to Hollar in the midst of penury after a stroke of apoplexy. George Vertue described it:

"Hollar thus having led a painful and laborious life, always attended with difficulties, reach'd to the age of seventy years, at which time he liv'd in Gardiner's Lane in Westminster, where he dy'd, but so indigent that there was an execution in his House; of which, when he was dying, he was sensible enough to desire only to die in his bed, and not to be remov'd till he was buried, which was to the New Chapel Church-yard, Westminster, where he was interr'd."

At the funeral—on March 28th, 1677—I note irony as well as pathos, for although Hollar ended his life like a pauper in a slum, his burial service was read by a bishop, kind and prosperous, long ago forgotten! Can irony go farther than that?

I take this information from an excellent book which should be used by all schools, written by Professor Arthur M. Hind, and published by the Bodley Head in 1922: *Wenceslaus Hollar and His Views of London and Windsor in the Seventeenth Century*. It has ninety-seven illustrations, all of permanent historic value.

In the burial registers of St. Margaret's, Westminster, Hollar's name has a cross before it and after it, signifying, so Professor Hind is told, that a bishop laid the body to rest. And below the name, in a smaller hand, two words were written—"*the famous*."

To die as a down-at-heel, then to live through centuries, beloved by many artists and connoisseurs, such was Hollar's lot. To-day, thanks mainly to Professor Hind, a Memorial Tablet to Hollar has been placed in St. Margaret's, Westminster. It is a very welcome recognition of his

merits ; but in some respects, I believe, full justice has not yet been done to Hollar's indomitable probity.

A few words by two of his contemporaries, John Aubrey and John Evelyn, have been misunderstood. To Aubrey, Hollar was " a friendly, good-natured man as could be, but shiftless as to the world " ; and to Evelyn, " a very honest, simple, well-meaning man." Some writers think these opinions are " enough to explain Hollar's distresses even when he had no apparent lack of commissions." But I cannot agree. What did Aubrey and Evelyn know about the psychology of poverty ? Nothing. Commissions at twelvepence an hour or less must be viewed in their bad relation to a wife and family, and to prices that went up during the Civil Wars, during the Plague, and after the Great Fire. William Faithorne was another engraver who died in poverty, though aided at one period by his own printseller's shop.

Bad times intensified those humbling chills of emotion that artists feel after productive work ; and there is another point also : that tradesmen of Hollar's time inherited from the Middle Ages bargaining habits that rivalled those of Oriental countries. That Hollar was shiftless when assailed by this bargaining I can well believe, just as authors of the eighteenth century were defeated by many booksellers. Even in Charles Lamb's day bargaining was predatory, as we learn from the advice given by Lamb to the Quaker poet, Bernard Barton, a banker's clerk, who thought of " trusting to the booksellers for bread." Lamb wrote : " Throw yourself from the steep Tarpeian rock, slap-dash, headlong upon iron spikes, rather than become the slave of the booksellers." Well, Hollar was frequently the slave of printsellers ; and routed in his finance as a citizen of London. Parasites fed upon his outmanœuvred probity, but they could not destroy him as a friend to students of historic work. Seymour Haden understood these matters and said :

" If anyone want truth without pretention let him go to Hollar. If he want perfection of ' biting ' and the precise degree of gradation required, let him also go to Hollar. If he want to live in the time illustrated, let him again go to Hollar. . . . People sometimes say to me, ' What is it you see in Hollar ? ' and I always answer, ' Not quite, but

nearly everything.' The ' Shells ' are a marvel of colour, and of handling ; and the ' *Nave of St. George's Chapel* (*Windsor*), as to *gradations* and *finesse*, is the most wonderful piece of ' biting ' known to me."

But the very qualities that tell against Hollar to-day, as they do against Bewick, are quiet craftsmanship and truth without pretention. When excitement makes much ado, in art as in other things, tranquil qualities offer refreshment too mild for most people. Yet even nympholepts of excitement should admire Hollar's masterpieces, which are great English history as well as good etching.

If any young collectors desire to have prints by every notable etcher who has worked in England—a delightful hobby that I intend to advocate in this book—let them choose from Hollar's industry (*a*) a few English landscapes, notably the six charming views near Albury, Surrey, and (*b*) eight or ten of his topographical and architectural studies, at Windsor, Westminster, and London City.

His feeling for Gothic architecture—in his best work—is lofty and varied. The genius of Gothic is like a skylark, ascending hopefully from firm ground, and near at once to the point of heaven and the point of home. Her pointed arches are emblems of aspiring strength and goodwill, like the upgoing flight of spires and piers ; so Gothic is unlike Classic architecture, that presses downwards with majestic heaviness upon her foundations. Gothic, in cathedrals, appeals to me as a Te Deum composed in petrified music. Study it in Hollar's " Nave of St. George's Chapel, Windsor," and in several plates of Old St. Paul's and Westminster Abbey ; then you will have reason to meditate over several things not generally known, though they ought to be.

Classic architecture, Greek and Roman, with her down-weighing majesty and her horizontal lines, acquired her variations of style in sunny climates, while Gothic was an art essentially of Northern origin, growing up among those peoples who had the strongest strain of Teutonic blood, and who knew most about the gloom of nature in cold, damp, and misty countries.

Did ancient Greece and Rome react in great architecture against the sun ? or was it a recognition of the sinning humanity in Greek and Roman

PORTRAIT OF JAMES II. AS DUKE OF YORK. *After Teniers.*

PORTRAIT OF CHARLES I. *With background of Westminster and Whitehall.* WENCESLAUS HOLLAR, 1607-77

OLD LONDON BRIDGE FROM BANKSIDE.
WENCESLAUS HOLLAR, 1607-77. *18⅛ × 15⅝ ins.*

gods that caused architects to express their art in downward-pressing and earth-bound weight? In Southern France, where the people were essentially Roman, Gothic architecture made her way with difficulty, and was never fully accepted, while in Northern France, where Germanic strains of blood prevailed, she grew into beautiful varied masterpieces. But there were many persons to whom the word Gothic was always a term of reproach meaning "barbaric." Then, during the Renaissance, phases of Classic began to attack and defeat what Northern peoples should have valued exceedingly—the hope and aspiration in Gothic building.

Christopher Wren had so much respect for the Gothic art of Old St. Paul's that, when designing New St. Paul's, he united Classicism to the Gothic principle of ascension. Remember this fact when you study in Professor Hind's good book the illustrations of Old St. Paul's, in which Hollar is a great historian. In one print—a South View of the Cathedral—Hollar shows that graceful spire which was struck by lightning and burnt long before his day, in 1561. Other damage was done by this fire, but Londoners never repaired them heartily. Money was collected at various times for renovation, but opposed always by Puritan zealotry, which hated Gothic art as Roman Catholic, and gained power year by year during Elizabeth's reign. One result was the desecration of Old St. Paul's, which was used as a lounge and a place of business; also as a stable for horses during the Civil Wars.

For the rest, Hollar's variety of appeal, during and after his life, aided English etchers—Richard Gaywood, Francis Place, Thomas Dudley, and Daniel King; and also some foreign immigrants, like Jan Kip the topographic etcher, Peter Casteels, an engraver of birds, plants and flowers, and Peter Tillemans, a landscapist and sporting artist. Hollar's qualities in landscape—his tonal values, and decorative quietness, and his liking for space and subtle atmosphere—became historic things; but I am glad that Francis Barlow, the best English etcher whom Hollar knew well, did no more than take a few hints, preferring to trust his own vision and his own hand.

Though Hollar worked at Antwerp through six years, he took no hints from that Flemish school of line-engravers which had worked

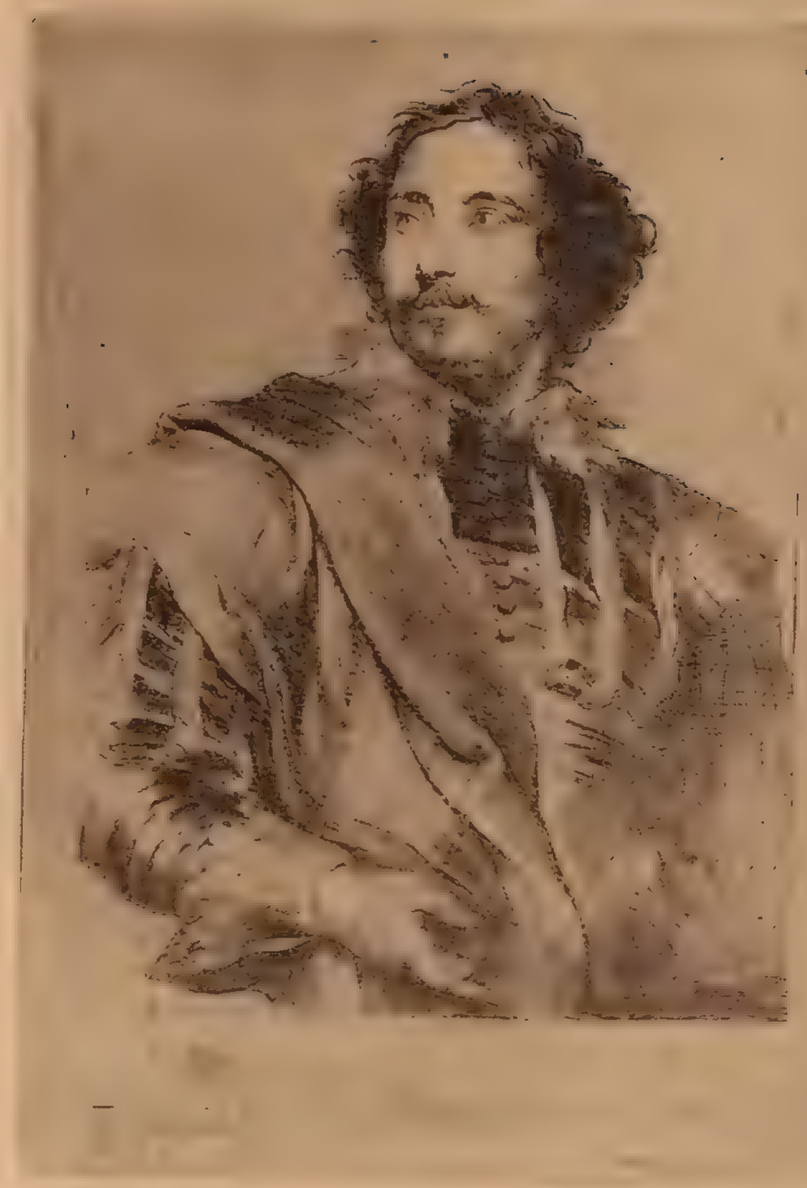
under Rubens and Van Dyck; a school too formal and mechanical, but its virility of style was easy for the Flemish people to appreciate. Its productions were very inferior to the subtle line-engravings which had come into vogue at Paris, aided by Louis XIV. Five Flemish engravers had worked for both Rubens and Van Dyck: the two Bolswerts, Pieter de Jode, Paul du Pont, and Lucas Vorsterman, senior. Du Pont and Vorsterman, very handsome men, were lucky enough to be etched by Van Dyck; we know them intimately because of this compliment, and not because they were line-engravers.

History fails to relate what Hollar thought of Van Dyck's etchings. He arrived in London five years before Van Dyck died, so they must have known each other's work; and Hollar etched some plates after Van Dyck, signing two in 1649, eight years after Van Dyck's death. According to George Vertue, Van Dyck was out of touch with Hollar's methods, but we must remember that Van Dyck's etching was opposed to all etching methods then used in portraiture. It was his own discovery, and invited so many concessions from custom and convention that it remained without formative influence in the seventeenth century and also through the eighteenth. Hollar's portraiture was more appreciated. I show it here in two examples: one after Teniers of the boyish Duke of York, later James II, and an oval after Van Dyck of Charles I, with a background of Westminster and Whitehall.

Both are etched with sympathy, even with feminine sympathy. Compare them with Van Dyck's etched portraits. They need economy here and there in the use of lines, and Van Dyck's are more masculine, and much more alembicated. Note, for instance, how they suggest curly and long hair with a freer handling that is more effective. Hollar was popular because he displayed too much handicraft, while Van Dyck was carried by an impulse of genius into a style too new and frugal to be liked. And yet, as Flemish art in the seventeenth century culminated, there should have been room enough for a proper appreciation of Van Dyck's etched plates.[1]

[1] Aubrey shows what most people liked in etchings. He says that "the curiosity of Hollar's works is not to be judged without a magnifying glass." To this passion for detail Hollar was obliged to appeal, because his use of Etching was his breadwinner, and not a sudden hobby as in Van Dyck's case.

THE REED OFFERED TO CHRIST.
First State.—*British Museum.*—9 11-16×8 3-16.
ANTHONY VAN DYCK, 1599-1641.



PAUL DU PONT, FLEMISH ENGRAVER, 1603-1658. First State.—*Brit. Mus.* 9 11-16×7½.

JUSTUS SUTTERMANS, LANDSCAPE PAINTER, 1597-1681.—1st State.—*Brit. Mus.*—9 13-16×6 10-16.

ANTOINE TRIEST, BISHOP OF GHENT, 1576-1657.—Unique Counterproof—*Chatsworth.* 9 13-16×7*in.*

ANTHONY VAN DYCK, 1599-1641.

II

Let us recall a few facts in the life of Van Dyck. He visited London in 1620, his twenty-first year. Twelve months later he set out for Italy, bearing letters of recommendation from Rubens; not that the charm of Maytime in his genius needed any other help than his attractive manners and very uncommon good looks.

In Italy, by 1625, he painted about a hundred pictures, Genoa obtaining from him no fewer than fifty portraits. After this wonderful achievement he returned to Antwerp, there to produce another harvest as plentiful. In one part of this new work we find his original convention in the art of etched portraiture, besides two adventures in etched figure subjects. In a few plates, as if by magic, he attains a witty, expressively direct style which has remained without a rival. Perhaps time will prove that its particular qualities cannot be surpassed. Meantime the value of later etched portraiture should be weighed and measured by Van Dyck's rather than by Rembrandt's, because Rembrandt's grows into qualities that suggest his painting. Take that room full of twilight which prevents us from paying enough respect to its owner, Burgomaster Six.

Rembrandt's economy, of later date than Van Dyck's, is marvellously varied in some plates, as in his "Return of the Prodigal Son," "Three Heads of Women, One asleep," and the portrait of a "Man with a Divided Cap"; but it grows often into his brooding reverence for subtle drama expressed in the mysteries of light and shade; whereas Van Dyck gets from his needle's point and the acid bath an art of alembication composed of frugal dots and lines; in which the sitter's eyes are the radial centre of buoyant character-study.

Character, indeed, seems to flow from a sitter into Van Dyck's etching needle. Whether he reveals a Flemish Falstaff, as in Jan Snellinck, or discovers much of himself in the beauty and vanity of Justus Suttermans, or admires homeliness and sedate goodwill in the younger Peter Brueghel, he is a dramatist who acts as an æsthetic miser in his use of apt lines and occasional dots. Forgetting his rapid and subtle mastery as a

portraitist in oil-colours, he runs counter to the Flemish line-engravers, with their cold routine of overdone precision. His etched handicraft says quite plainly :

" To put in right places a minimum of expressive dots and lines, next to get them bitten by acid to the right depths, and then to print well from my plates on good paper,—this, and nothing else, is my view of etched portraiture, just because my tools and the acid bath make lines and dots having a very special quality and colour, which should not be overdone and staled. True, I put a great deal of velvety colour into the costume worn by my friend the elder Lucas Vorsterman, who carries most of his vanity in his dress. My needle made a concession to character-study, and acid and printing have made it very noticeable. I prefer the indicated costume and ruff in my portrait of Peter Brueghel. In the quiet and solid citizenship of Josse de Momper I have done a little more sartorially, but not, I hope, too much. Oh ! Has that gloved right hand all the character that I tried to suggest ? The dry, parched man somehow made a joke as he looked at me ; his parchment skin puckered a little, and his gloved fingers twitched. The hand was too stout to go all the way up the glove. Just one of the little things that count for so much ! "

In four portraits Van Dyck stops after finishing the heads. One example is his own portrait. After turning his back upon all spectators, he looks over his right shoulder, very handsome, and observant, but rather tired. Baron Leroy, Councillor to Philip IV of Spain, is little more than the head, meditative, astute, tenacious ; and Frans Snyders, like the smiling and robust Paul de Vos, has no body.[1]

A unique proof, first state, from the Edmond de Rothschild collection, Paris, has a beruffed neck, and its torso looks rather " fatigued." It represents Jan Baptist de Wael, a Flemish painter who died in 1633. The hand is scraped out in the second state, so is most of the left arm ; and a Flemish engraver has added a background of ruled lines, laboured cross-hatching here and there, and a dark pilaster.

[1] Years later, by 1645, three of these etchings were " finished " and maimed by line-engravers ; the P. de Vos by S. Bolswert, the Van Dyck and Snyders by J. Neeff.

One cannot help believing that Van Dyck, when he etched this portrait, and several others, became ill at ease towards clothes. Was he troubled by irritating criticism from friends who disagreed with linear thrift? Being a general favourite who lived much too rapidly, going to and fro between masterpieces and mistresses, he was fretful when opposed. For some reason unknown, anyway, he put his etching tools away after doing nineteen portraits and two figure subjects.

The heads are always admirably placed in his portraiture, and never too large or too small for the surface area of copper. These tokens of easy and sound judgment are uncommon when we study the work of other portrait etchers. One point more. Though Van Dyck gave his mind to only twenty-one etchings, he found room for as many as four distinct species of subject: religious art in "The Reed Offered to Christ"; secular composition in "Titian and his Daughter"; eighteen examples of contemporary portraiture, all men; and a reproduction, the "Erasmus," after Holbein, that fared badly in the acid bath, like the "Titian."

Has this variety of subject any bearing on Van Dyck's sudden and short-lived activity in etching? Does it suggest competition against some versatile etcher? One does not think of Rembrandt here, for Rembrandt's earlier work lasted from 1628 to 1640, while Van Dyck's adventures began about 1626, after his return from Italy, and ended about 1632, when he began to establish himself in London. There is nothing to prove that he etched between 1632 and 1641, when he died in London, aged forty-two, worn out by too many contests between too much work and too much "dalliance."

If his desire to etch came from an emulative impulse, he may have been moved by memories of etchings that he had seen in Italy, and his use of dot work suggests Baroccio, who died in 1612. Then there is the French individualist, Jacques Callot (1592–1635), who met Van Dyck at Brussels in 1628. Consider, too, the contrast between Van Dyck himself, a dandified courtier very proud of his personal appearance, and the technical processes of etching, with their acid fumes and stains, damped paper and messy inks, and troublesome printing. He had some

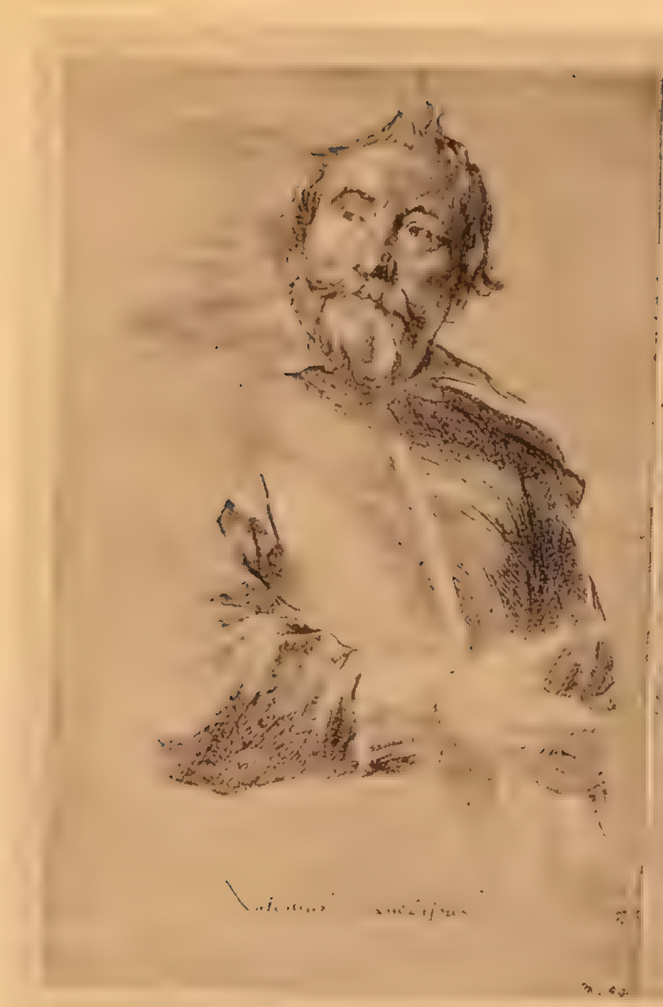
accidents when he bit his plates, and the printing of his proofs looks blotchy here and there, as in the Suttermans and the Paulus Pontius. Emulation of some sort was active, though we cannot be certain what it was. Indeed, though Van Dyck's etchings are among the most notable phenomena in print-collecting, little is known about them.

Certainly they belong to a movement in seventeenth-century advertising. The word advertising will come as a shock to many minds, but it gave no distress to Rubens and his pupils. When Van Dyck returned to Flanders he was a smaller man than Rubens in every form of painting except portraiture; and Rubens, in order to spread abroad his own fame, had set a number of men to engrave his pictures. Some of these interpreters worked in Rubens' house, advised and encouraged by his friendliness. Van Dyck took a hint from this publicity. His own art in portraiture could be made much better known by means of engravings; hence his project for a hundred engraved portraits of famous men to be called his Iconography.

Three series of prints (without title and without date) were published by Van der Enden, at Antwerp, from about 1632 to 1641, the year of Van Dyck's death. A later edition, published at Antwerp in 1645, by Gillis Hendricx, under the title *Icones principum*, had in it what remained of fifteen etchings by Van Dyck after his engravers had spoilt them. Van Dyck is mentioned as owner upon those prints which were engraved during his lifetime, generally from chalk or grisaille drawings. He did not live to see even one of his etchings put into the Iconography; and several heads which he had etched, remember, were done afresh by line-engravers. Yet, according to the general run of English criticism, Van Dyck's "portrait etchings . . . were designed to form part of his scheme of a series of portrait prints of famous men, embodied in his *Iconography*."[1]

Was there any need to provide his engravers with *etched* models, since drawings were all that they required from him? And if his etchings were designed to form part of his scheme, why did he neglect to publish

[1] See *A Guide to the Processes and Schools of Engraving*, published by the Trustees of the British Museum, 1923, p. 31.



ANTONIE CORNELISSEN, ART PATRON, 1565-1639.—First State. *Brit. Mus.*—9 6-16×6 1-16.

JAN SNELLINCK, HISTORICAL PAINTER, 1544-1638.—First State. —*B.M.*—$9\frac{3}{8}\times6\frac{1}{8}$*in.*

ERASMUS, 1467-1536. First State. *B.M.*—9 8-16×6 in.

PHILIPPE, BARON LEROY. First State.—*B.M.*—9 7-16×6 3-16.

ADAM VAN NOORT, PAINTER, 1557-1641.—First State.—9 15-16×6.

ANTHONY VAN DYCK.

VAN DYCK HIMSELF.—First State.

PAULI DE VOS. Painter.—First State.

9½ × 6 3-16. *Brit. Mus.*

9 3-16 × 5 11-16 *Brit. Mus.*

9½ × 6½ *Brit. Mus.*

9 7-16 × 5 13-16 *Brit. Mus.*

JOSSE DE MOMPER, LANDSCAPE PAINTER, d. 1634. First State.

LUCAS VORSTERMAN I., ENGRAVER, 1580-after 1656.—1st State.

ANTHONY VAN DYCK, 1599-1641.

his best states ? If a few inspired etchings had been put among the many commercial line engravings, would they have been enough to prevent the Iconography from selling ? Surely not. The vogue of " curious neatness," as Francis Barlow described too much detail and precision, would have tolerated some fine examples of economy. Then there is the variety of distinct subjects in the twenty-one etchings. How is this to be explained if the artist's aim when he began to etch was to provide his engravers with models for the Iconography ?

These things have interested me for a long time. I discussed them with the late Alphonse Legros, twenty years ago, when I collected for publication excellent photographs of the first states in Van Dyck's etched work, including all unique proofs. Legros shrugged his shoulders and said : " After all, what does it matter ? We have these works of genius, and artists often undertake experiments, not because they are emulative, nor because they have a definite object, but because they wish to see what they can do with tools, materials, and difficulties that will be new to them. Van Dyck tried his hand variously as an etcher, and he defeats me as a portraitist and in the religious conception. What abundance there is in his direct simplicity ! After your book is published, my friend, you should prepare some lectures—just to show art students, in a series of lantern pictures, that the portrait etchings can be enlarged greatly on a screen without losing their magical simplicity and character."

The book I compiled was published in 1905. Its illustrations were of the same size as the original etchings, and a brief introduction was written for it by Dr. Hans W. Singer, who said among other things : " I should like to believe that Van Dyck's etchings were made as a sort of protest against the engraving of the *Iconography*, which was in progress at the time. An artist of his discernment must have seen at once that this sort of reproduction did not do him justice. The iron hand of the well-meaning but uninspired craftsman directed its attention to cold precision and benumbing fidelity. Yet there was scope, not for brilliancy only, but for introducing the power of suggestion, a new feature in the realm of art, which had scarcely been dreamed of up till then. Above all, Van Dyck felt intuitively that engraving, like every other art, must display

some specific qualities of its own, some beauties belonging to it exclusively, and nothing of the sort appeared in the plates of his engravers."

Dr. Singer goes on to suggest that Van Dyck offered his engravers a lesson of economy in the handling of lines on metal, but that his good intentions were rebuffed as unpractical, because buyers of engraved portraiture certainly preferred a display of elaborate workmanship, as in backgrounds evenly and frigidly cross-hatched. Certainly the engravers will have believed that they understood the purchasing public, but I don't believe that Van Dyck, complying with mercantile criticisms, "actually undertook a plate with just such an elaborately cross-lined background." I do not see the touch of Van Dyck's hand in the background of "Paul de Vos." It is no more there than it is present in the backgrounds of two other plates, both second states, the "J. B. de Wael" and "Titian and his Daughter."

For the rest, the British Museum is rich in the etched gold of Van Dyck. It has one unique proof, the "Titian" in its first state, remarkably different in style of technique from the religious subject; also first states of sixteen other subjects: "The Reed offered to Christ," Van Dyck himself, Frans Snyders, Lucas Vorsterman, the elder, Peter Brueghel, the younger, Jan Brueghel, Justus Suttermans (or Sustermans), Erasmus, Josse de Momper, Antonie Cornelissen, Patron of Art, Paulus Pontius (Paul du Pont), Philippe Baron Leroy, Willem de Vos, Jan Snellinck, Paul de Vos, and Adam van Noort (or Oort), Flemish historical painter, who shared with Otho van Veen the honour of guiding the boy Rubens.

Two private collections, the Edmond de Rothschild's in Paris, and the Duke of Devonshire's at Chatsworth, have five unique proofs, first state. In the Devonshire collection:

1. Frans Francken, the younger, Flemish historical painter, 1581–1642, with body and head turned three-quarters towards our right. Size of proof, H. $9\frac{1}{2} \times$ L. 6 in. A fine head, well-fed, manly and good-tempered, with a heavy moustache having a wisp of hair that curls inwardly from below the sitter's right nostril; shaven cheeks and bearded chin, a hirsute fashion then in vogue. A background is suggested with

crayon ; a pillar behind the sitter's left shoulder. Van Dyck is absent from this crayon work, and if he put in the outlined hand and a few lines to suggest a cloak, his touch lost its magic after doing the head and collar, and the upper part of the tunic and cloak.

2. D. Antoine Triest, Bishop of Ghent, heavily robed ; body three-quarters towards our left, head also in a three-quarters view, but the eyes look keenly to our right. Unique counter-proof, first state, washed over with water-colour. H. $9\frac{13}{16} \times$ L. 7 in. May this be regarded as the earliest of Van Dyck's portrait etchings ? Its robe has a remarkable superfluity of closely drawn fine lines, like the hand, and there's impatient discontent in hurried washes of colour.

The Edmond de Rothschild collection :

1. J. Waverius, Statesman, 1574–1635. H. $8\frac{3}{4} \times$ L. 6 in. His head is turned three-quarters towards our left, while his eyes look towards the right. A broad and loose linen collar is pointed lightly, like the robe bordered with fur around the shoulders. Delicate dot work helps to model the forehead, nose, and shaven cheeks ; a heavy moustache and a tuft of hair on the chin. Delicate biting everywhere, with subtle tonic values and perhaps enough pliancy of line, but without nervous energy. The style has a feminine character.

2. J. Waverius. Another proof of the same state, but washed heavily with monochrome by an engraver, and dated 1643.

3. Jan Baptist de Wael, 1560–1633, H. $9\frac{1}{8} \times$ L. $7\frac{1}{8}$ in. See p. 24.

I reproduce eighteen proofs, in small blocks, but large enough to show their main qualities, which, after long neglect, have kept Van Dyck for a century in the forefront of *modern* etching.

CHAPTER III

FROM HONTHORST TO PAUL RENOUARD

I

DURING the seventeenth century, some other foreigners in England influenced etching. Let me tabulate a dozen :

1. Gerard van Honthorst, Utrecht, Italy, England, the Hague, 1590 to 1656. Some etchings assigned to him are affected by Caravaggio, but one little print—H. $5\frac{1}{4} \times$ L. $4\frac{5}{8}$ in.—shows him in a very different style, subtle and attractive. It represents a musician in a soft cap, playing on a curved horn by candlelight, while reading from a scroll of music lying on a table, left.

2. Francis Cleyn, born at Rostock, became a great influence under Charles I, aiding the development of English tapestry-making. He died in 1658. A few etchings : the Seven Liberal Arts, 1645 ; ten plates of grotesque ornaments, and five prints of The Senses, with scroll ornaments and cupids, etc. Cleyn could etch a nude freely and gracefully. Designed the frontispiece of Ogilby's *Æsop's Fables*, 1655, and aided Ogilby's *Virgil*, 1654.

One of Cleyn's etchings, measuring H. $7\frac{5}{8} \times$ L. $6\frac{3}{16}$ in., I take to be a Royalist cartoon dating from the Civil Wars. Charles I, on foot in the pelting rain, is walking towards our left. With his right hand he leads his charger ; with the other he conducts a stately female figure whose head is hidden by a wind-blown shawl, and who personifies Misfortune, I assume. Charles has turned his face towards her, walking blindly forward, more heedless than a dripping spaniel that walks droopingly near the horse. A few yards more and they will reach the opening of a grotto, at the mouth of which, half seen, are a peacock and a male figure, who wears on his head a spiked band of metal. Across the top of this

print is a rainbow, upon which four words are etched : *Guare l'eau la bas. Beware of water down there !* The rainbow's lower border has eleven water-taps ; seven are open, and water pouring from them falls upon a dark flat cloud. On the cloud are seven bambini, quite naked, and delighted with the downpour. One of them turns on a tap ; two others empty water upon the Royal group below from cans of a different shape. As Francis Cleyn owed a great deal to Charles the First, may we regard this print as a memorial of his clear-sighted grief during the King's decline and fall ?

3. Samuel van Hoogstraten, Dordrecht, Vienna, Rome, London, The Hague, Dordrecht, 1627–78.

4. Franz Wouters, a pupil of Rubens, Antwerp, Vienna, London, Antwerp, 1612–59. Four sketched landscapes, free, light, entertaining : "Le Berger," "L'Âne," "La Charrette," "L'homme avec les deux chevaux." One of Hollar's prints—a large one after Titian—is dedicated to Wouters. See the *Journal des Beaux Arts*, 1873 ; also Van der Kellen's *Le Peintre-Graveur Hollandais et Flamand*.

5. Thomas Wijck, Haarlem, Italy, London, 1616–77. Twenty-five etchings in the Italianized manner of Pierre de Laer, some very small, and all scarce ; familiar studies of humble life, with pleasant glimpses of streets, and wells, and bridges ; a few landscapes also. "The Open Coffer," H. $5\frac{1}{4} \times$ L. $7\frac{1}{4}$ in., generally mentioned in books of reference, is the least like his ordinary manner, in which cross-hatching is infrequent.

6. Dirk Stoop, Utrecht, Lisbon, London, 1610–86. His etchings are scarce. Two studies of overworked farm horses are very interesting, H. $5\frac{11}{16} \times$ L. $7\frac{1}{2}$ in., and H. $7\frac{9}{16} \times$ L. $5\frac{11}{16}$ in. ; also a very animated little plate of a boy leading a horse to drink. Some views of Lisbon, and a few battle pieces ; twenty-four etched plates for John Ogilby's edition of *Æsop's Fables*, 1665, fol., poorly printed as a rule.

7. Abraham Hondius, Rotterdam, London, a great influence in animal painting and sporting subjects, 1638–91. Much admired by George Vertue. His etchings, very difficult to find, and about nine in

number, are generally tight in their shading. His most ambitious print —a desirable one because of its great rarity, and the largest—is a wild sow defending her young against an attack by hounds. It measures H. $12\frac{3}{8} \times$ L. $16\frac{13}{16}$ in. There are two states, both overdone throughout. Other subjects : combat between a leopard and a urus, H. $5\frac{1}{2} \times$ L. $6\frac{5}{8}$ in. ; lion defending himself against a serpent, two states, H. $5\frac{7}{16} \times$ L. $6\frac{5}{8}$ in. ; a brocket, alarmed by a stag hunt, and running away, crosses a little stream in which a hind lowers her head to drink, H. $5\frac{7}{16} \times$ L. $6\frac{11}{16}$ in. ; a wild sow resting near the border of a cornfield, H. $5\frac{1}{2} \times$ L. $6\frac{3}{4}$ in. ; porcupine-hunting with three hounds, H. $5\frac{13}{16} \times$ L. $16\frac{7}{8}$ in. ; wolf-hunting, H. $5\frac{9}{16} \times$ L. $7\frac{5}{8}$ in. ; and, finally, bear attacked by dogs, H. $5\frac{3}{4} \times$ L. 7 in., the least shut-up in technique.

8. Matthäus Merian, junior, 1621–87, Basle, England, son of an artist who aided Hollar's first steps.

9. J. B. Monnoyer, a Frenchman, *c.* 1635–99, painter of flowers, who etched about thirty-four of his own designs, bouquets, garland, and vases with flowers, having backgrounds of white paper frequently.

10. Paul van Somer, from Amsterdam, came to London after a visit to Paris ; he died in 1694.

11. Marcellus Laroon, the elder, from The Hague, 1653–1702, partly an echo of Ostade, partly of Egbert van Heemskerk ; so his work ran counter to Court-bred ideas and styles. Laroon and P. Tempest's *Cryes of the City of London*, a series of seventy-four copper plates, was brought out in 1688. A good copy of the original edition was catalogued recently by Francis Edwards at £18.

12. Jan Griffier, from Amsterdam, *c.* 1645–1718. For his work after Francis Barlow, see Part II. In order to paint topographical views he lived in a boat on the Thames, with his wife and family. Vertue was much attracted by Griffier.

One of Griffier's etchings in the British Museum is very notable because it seems to prove that a Society of Painters existed in 1678. It is "an invitation card," H. $3\frac{3}{4} \times$ L. $7\frac{3}{16}$ in. Its wording runs :

"Sir, You are desired to accompany the Society of Painters att St. Luke's Feast on Thursday the 24th. of October, 1678, at 12 of the clock att Noone, in Painter-Stayners Hall, where you shall be entertayned by us

Thomas Blundell, Mr. [Master],
Samuel Kingsley,
Edward Polehampton, } Stewards."[1]

II

We pass on to those artists who, coming as invaders from the Continent, generation after generation, connected the seventeenth century with the most notable foreigners who made etchings in England during Victoria's reign—and later now and then. Let us take a rapid glance at a selection of twenty-three, beginning with Louis Chéron, from Paris, 1655–1725, who touches English history much less by his etchings than by the fact that he designed illustrations for *The Paradise Lost*, 1720. A Dutch artist from Amsterdam, Jan Kip, 1653–1722, has permanent value in English topography, though he failed to put ardour and design into his Hollaresque manner. His very large Prospect of the City of London, Westminster, and St. James's Park, 1710, is worth collecting; it records changes that occurred in London after the Great Fire had devoured a great deal of the mediævalism which Hollar had etched with loving care and a true sentiment for old history. Kip has none of that right feeling for architecture which comes to us from Hollar's tight handicraft and constructive candour. Kip's work will be found in

[1] The Painters' Company has no record of this invitation, and when I drew the Clerk's attention to it, in July of the present year (1925), he was "inclined to doubt its authenticity." There is no need. Griffier would not have signed his name to a hoax or to a forgery. The proof etching may be a first proof to show Griffier's design; its wording may not have been passed for press, and the Feast offered to the Society of Painters may not have been held after all. The Clerk says: "The Master of the Company in the year 1678 was one Thomas Seaman, and not Thomas Blundell . . . This at least appears to have been the case so far as the records of my Company go. Edward Polehampton, who is referred to in the print, . . . was a Steward of the Company in 1687, but I think it highly doubtful whether he was a Steward of the Company also in 1678, that is to say, nine years earlier." But documents are documents, and Griffier's etching is very interesting to researchers. The first thing is to find other impressions.

Britannia Illustrata, 1707–24, also in Strype's edition of Stow's *Survey of London*, 1720. Note also Kip and Kniff's *Views in Great Britain*, a series of seventy-six large double copper plates of the Country Seats of English Nobles, many with fine views of gardens. The plates include Windsor Castle, Somerset House, and Hampton Court, 1715. Folio bound in old vellum. Present price, about ten guineas.

How is Bernard Lens, the younger, 1682–1740, to be united to our history ? He was born in England, and his family remained in England. If you wish to see how the First Regiment of Foot Guards exercised the Granado in 1735, consult the prints etched by Lens for the Duke of Cumberland. They were redone, in later years, by his second son, Andrew Benjamin Lens. Neither father nor son has the really English appeal of a Belgian artist from Antwerp, Peter Tillemans, 1684–1734, who preceded Paul Sandby in water-colour, and became famous as a sporting artist in oils. Seven long prints of hunting and Newmarket racing were etched from his pictures, partly by himself, partly by Claude de Bosc and Joseph Simpson, senior. In *British Sporting Artists* I reproduce an etching by Tillemans, a hunting scene, certainly spirited, but with too many lines. It has a leaping episode—a very rare thing in early sporting prints and pictures. I don't know an earlier example in an etching printed by Englishmen. Odd that it should come from a Belgian, and a Belgian who suffered martyrdom from chronic asthma !

Tillemans' brother-in-law, Peter Casteels, 1684–1749, came to England and tried to win fame as painter, etcher, and line-engraver. He was devoted to poultry and wild birds, taking many a hint from Francis Barlow. Other invaders were the Saxon C. F. Zincke, the Parisian Bernard Baron, and the Florentine Francesco Zuccarelli. As for François Vivares, from Montpelier, he produced a family of thirty-one children, proofs after letters, a big boarding school in heroic paternity. Was he also the originator of that school of landscape engraving in which Woollett, *plus* John Browne, became famous, to the great annoyance of William Blake ? At the Victoria and Albert Museum there are etchings enough to show his feeling for landscape, not without some touches of country life. His son Thomas engraved and etched.

If only one could find among the invaders a Turk that etched, or a Russian from Siberia! J. F. Martin came from Stockholm, something of a novelty, and Conrad Gessner from Zurich, by way of Dresden and Italy. John Chalon was a native of Amsterdam, J. P. Tassaert of Antwerp; but these searchers for English gold were outclassed by Bartolozzi and P. J. de Loutherbourg, both of whom became popular Academicians. De Loutherbourg was always a man in what he undertook to do. He etched soldiers, popular types, marines, and semi-sentimental country life, as in "La Bonne Petite Sœur." Turner in his youth liked De Loutherbourg's naval pictures, and competed against them with success. A few etchings by De Loutherbourg are worth having, but not easy to find.

A controversy arose over the series of prints after Guercino's drawings, that Bartolozzi finished in England. One side in the controversy was vexed because the other accepted the prints as etchings, but finished with a burin. The *Dictionary of National Biography* whips the vexed partisans, saying with scorn: "Anyone tolerably familiar with the potentialities of the point and the proper qualities of the etched line would know at a glance that they were etched. In finishing only the burin was used. . . ." When experts disagree, works of art become like invalids over whom doctors pass differing verdicts. To use etching for reproductive work generally invites trouble. It is hazardous, as Herkomer discovered when he etched from his portrait paintings.

Two Frenchmen of Herkomer's period, Paul A. Rajon and L. A. Brunet-Debaines, noted for engraved and etched reproductions of masterpieces, had an important influence in England. Rajon came to London after the Franco-German War, and made a hit. Brunet-Debaines etched plates after Constable, Turner, Bonington, Fred Walker, and some other English painters (1872–86).

As our concern here is with those foreign etchers who invaded our country personally, seeking money and position, there is no need to speak of those other Continental etchers who crossed the Channel and the North Sea as influences, with the result that our own revival of etching throughout Victoria's reign had to compete all the years through against

an Internationalism which was often "boomed." To-day there are students of art who wish to claim as members of the British school all the most notable painter-etchers from abroad who were received personally by our countrymen, and honoured, as were Legros, and Whistler, and Herkomer. Wishes are as free as opinions, but this one I cannot accept. Britain overflows with artistic ability, and to claim foreign artists as our own is undignified, because unnecessary. Whistler, like J. S. Sargent, was American, and he and Sargent are claimed justly by the U.S.A. Herkomer was fond of his adopted country, but he was no more a British artist than were Bartolozzi, Cipriani, and P. J. de Loutherbourg. We don't claim Meryon as a British etcher because his father was English. Born and bred in France, he was thoroughly French, like Alphonse Legros. It is true that Legros, for his children's sake, became legally a British subject; but his genius never changed, and France remained the home of his mind and heart. Rodin, writing to an Englishman, referred to Legros as *notre grand maître*, in order to suggest that England, his chosen working place, had a share in his French genius.

When viewed as an original adventurer in the great human drama, Legros is very important and will always remain a solitary figure among the foreign painter-etchers who have lived and worked in England. To compare him with anyone else is uncritical. A writer says: "Whistler was an artist with less depth of feeling than Legros, but was unsurpassed for the originality of his style and the magic touch of his needle." But Whistler being Whistler, and Legros Legros, why notice them together? Let us leave them apart as Nature made them. They differ as plainly as a yew tree and a silver birch.

Some critics are annoyed because Herkomer etched as Herkomer, so reluctant are they to accept the natural species into which artists are divided. Now and then artists of different species have points in common, as we shall see in the next chapter; but those very points make their fundamental difference more conspicuous, as do points of affinity in biological contrasts.

Before we take some reviewing glances at Whistler, Herkomer, and Legros, let us remember Paul Renouard who worked frequently in

England ; his gifts as a sketcher from daily life, which were greatly liked in our illustrated papers, made brilliant drypoint studies of gestures, movements, and expressions, always witty and very swift. Take his drypoint of Arturo Vigna, conductor of the Monte Carlo orchestra, and put it side by side with his drypoint of a London bandmaster. Vigna gambols delightfully among gamblers, acrobatic with musical fervour, while the Londoner is a soldierly conductor who allows himself to be no more than stiffly polite when he feels acutely. Some of Renouard's drypoints belong to political history, as when they record the gestures of Léon Gambetta, for instance, or recall Maître Labori's moods at the Dreyfus tragedy. A century hence, and more, such witty and vivid history will be invaluable to students of nineteenth-century life and character. Then Renouard may be placed above men of his period who are regarded to-day as more important.

CHAPTER IV

HERKOMER AND WHISTLER

I

WOULD it have been a good lark to tell Whistler that he and Herkomer had a good many turns of mind in common? He would have winced indignantly, as he wanted to be unique; but would he have failed to see that a fluke of temperamental kinship was certainly active? That Herkomer, a thorough Bavarian, should have been like Whistler, who represented in art the adaptive confidence and subtlety of America's enterprise, was a great surprise to all who noticed several points of resemblance.

They were equally versatile, yet they failed to get from their æsthetic fervour, with its variations of appeal, enough concentration and enjoyment to keep them silent, as J. S. Sargent liked to be. They talked and they wrote and lectured, though these outlets for their energy occupied too much time and provoked envy, dislike, and controversy. It was not their business in life to put enterprise into words.

Though equally frank when they talked and wrote, Herkomer never tried to be unfriendly, whereas Whistler would entertain himself by giving pain, a literary hornet with many differing stings. To a friend of his and mine, the late Frederick Keppel, who had done nothing to offend him, he sent a letter of attack after a night of patient effort, striving all the time to put venom into neatly turned phrases. Herkomer never stooped to the level of this folly; his vanity had neither pettiness nor malice. Indeed, he longed to be as a cheery captain of a mixed school to every boy or girl who wanted to be head-over-heels in love with pigments and brushes, etching-needles and acid baths, burins, pencils, pastels,

and much else. Herkomer was a man with a boy's heart, and the boy was never a spiteful child, like Whistler's impishness, that invited, but never received, occasional whipping.

But they were alike as soon as they began to work as versatile craftsmen. Their enthusiasm at times was almost fanatical. Etching to both was a wonderful promised land into which they would penetrate, no matter what the cost to them might be. They chose doctrines of technique to be as infallible scouts and guides, forgetting that loyalty to these chosen helpers would obey the law of action and reaction, becoming a part of their versatility. Effort along one line of technical expression would seem tame after weeks and months of excited practice; then a rebound of emotion would carry them into a series of remarkable contrasts, which would contradict their previous aims; but, being equally fervent in their choice of a new style, they would convince themselves that their aims were enriched, not altered.

Take their attitude towards the doctrine of economy in the handling of etched lines. It came to them through Van Dyck and Rembrandt from the tools and processes of etching, and told them why the art of suggesting a great deal with a minimum number of emotional touches and lines was a perilous thing to be loved and cultivated. Both Whistler and Herkomer accepted this doctrine, but behaved towards it in a wobbly manner, as Van Dyck would have behaved, probably, if he had etched scores of plates, feeling from time to time the need of striking or dramatic contrasts. Rembrandt himself moved to and from between open lines charmed with alembicated suggestion and a shading composed of varied meshes, from some of which only a few impressions could be got by expert printing. And another point must be remembered. As the value of undecorated truth cannot be cancelled by ornate moods from the art of handling words, so the doctrine of linear economy remains a permanent ruler in etching, however finely it may be overlaid with contradictory enrichments.

Whistler's changed attitude towards this fact can be studied in a good book published by *The Studio* magazine three years ago, 1922, a book with ninety-six plates, a reprint of Kennedy's catalogue, and a vigilant

review of Whistler by Mr. Campbell Dodgson. On pages 1 and 2 Mr. Dodgson asks :

" Was it not chiefly to Whistler that etchers owe their release from the necessity of filling every inch of their plates with detail ? Was it not he, above all, who emancipated the etching and won for it the liberty to be slight, sketchy, and suggestive, if the lightness of touch that makes it so be within the power of the etcher ? Till he had done so, critical as well as popular opinion used to demand a high degree of even finish, and felt itself insulted if presented with an epigram where it expected a set oration."

Surely the name of Legros should be added to Whistler's ? They were friends at Paris. Whistler brought Legros to London from indigence in his native country. Both were hostile towards those very intricate phases of etching which were being overdone from paintings, sometimes with amazing skill of hand. Much later, in 1889, after Whistler had altered his technical outlook—had altered it in memorable patches of decorative enthusiasm—he did some elaborate plates when travelling with Legros in Holland. Take that lacework of houses bordering a canal and called " The Embroidered Curtain," as though Whistler, having passed his plate through a long adventure of " states," composed a criticism on the final result. " What, in fact, has etching to do with embroidered curtains ? " the title seems to ask. Mr. Campbell Dodgson has chosen the seventh state for illustration (H. $9\frac{3}{8} \times$ L. $6\frac{1}{4}$ in.), and he says of the Dutch etchings :

" In these Whistler returns somewhat to the manner of his most elaborate Venice plates, but carries the elaboration farther still. In ' The Embroidered Curtain ' there is such intricacy of etching that hardly any varnish was left on the plate when he came to bite it, and the biting was necessarily very slight. . . ."

Should we review this etching in its relation to economy ? If you do too much in a perfectly delicate manner, don't you do overmuch with a charming skill that is likely to mislead ? Whistler was certainly inconvenienced as an etcher by his " Embroidered Curtain," its technique being at variance with two things of sovereign importance to etchers :

1.

2.

THAMES ETCHINGS: 1. TYZAC WHITELEY & CO., *5 7-16ths×8⅜.* 2. BLACK LION WHARF, *6×8⅜.—Victoria and Albert Museum.* J. A. McNEILL WHISTLER, 1834–1903.

BALCONY, AMSTERDAM.—$10\frac{3}{4} \times 6\frac{5}{8}$.
J. A. McNEILL WHISTLER, 1834-1903. *Victoria and Albert Museum.*

LA MARCHANDE DE MOUTARDE, 1858.
J. A. McNEILL WHISTLER, 1834-1903.
6 3-16ths $\times 3\frac{1}{2}$. *Victoria and Albert Museum.*

the acid bath and the acid-resisting ground. The multiplicity of minute lines being very close together, he feared that mere threads or filaments of ground between his lines would give way in the acid bath, forming thick and fluid bites which would print as blots or smudges.

And this brings us to another point of principle. Technical processes in etching are very artificial, but acid-resisting grounds and mordants are justified by the fact that line drawings eaten into metal by acid, and particularly into copper and zinc, have a very fine embossed character when they are printed well, for moist paper is pressed into ink-filled lines, forming designs into high-relief casts. As moistened paper is employed, freshly printed etchings cockle, and young etchers have to learn how to dry them properly, and how to make them lie flat without pressing down too much of their embossed surface. When an etching is looked at sideways the raised lines should throw wee shadows. In such an etching as " The Embroidered Curtain," with its shallow biting and its intricacy of minute lines, the risks of harming an etched surface are very much increased, as shallow biting gives only a very delicate embossing to damp paper. There are purists who believe that etching should not be used for such elaborate workmanship.

Remember, an acid bath is never as a pool of Bethesda to an etcher's art. It does much invariably to an immersed plate, and has many, many risks. A miracle comes now and then from its action, and hazards can be modified at all times by expert supervision. Yes, but many risks remain even when etchers do not play with " curious neatness " or with such intricacy as Palmer cultivated.

Still, improving craftsmen take a very natural pride in controlling adventurously the biting of ambitious plates ; also action and reaction in their moods of technical inspiration are always easy to understand. A lover of intricacy longs from time to time for a quiet synthesis, while a lover of economy wants to be a millionaire with his minute lines. There are often general movements in craftsmanship from a natural economy imposed by materials towards a superabundance suggested by technical improvement and temperamental moods of emotion ; then comes a deliberate harking back towards economy. Whistler went through this

experience in different plates of his Venetian series, but, being an etcher of genius, his intricacy is accepted by most critics as a part of his magic.

When we study Van Dyck's etched portraiture, we can almost count the lines that give to the best plates so much breathing variety of human character; and the best plates are certainly those with the smallest number of embossed lines vital with animated form and good colour. I prefer Whistler when his economy is as alembicated as Van Dyck's, for it is his own perfect thrift and inimitable. "The Long Lagoon," a lovely Venetian masterpiece, is a very good example.

Further, no etcher has ever harmed himself by studying portraits by Van Dyck, because their qualities are so direct and so natural; they don't *look* unique. Anything in art which *does* look unique is misleading to those students who try to get technical hints from its handicraft. Now Whistler throughout his life *was* unique, and consciously so. Has any etcher ever gained anything fine from a rapt technical study of Whistler's etching? He has had, and still has, disciples, scholars, adapters, and imitators, the penny-Whistlers; and what do we learn from them? One thing particularly—where to look for weaknesses in Whistler himself. For imitation is often as a magnifying glass that reveals what is wrong in the master imitated.

Is it also true that American buyers intend to outbid all European competition whenever Whistler proofs come into the open markets? For two reasons I hope that it *is* true. There are British experts who place Whistler side by side with the peerless Rembrandt; and such transcendent reputations, particularly in artists of recent date, are harmful to newcomers of genius, when they produce either actions into idolatry or reactions into hostility.

Goethe spoke memorably on this big matter. He said to Eckermann, for instance, that a young dramatist could not forbear to study Shakespeare's works, but, "having studied them, he must know that Shakespeare has already exhausted the whole of human nature in all its tendencies, in all its heights and depths, and that, in fact, there remains for him, the aftercomer, nothing more to do. And how could one have courage even to put pen on paper if one were conscious, in an earnest appreciating

spirit, that such unfathomable and unattainable merits were already in existence ? . . . Shakespeare is even *too* rich and *too* magnificent. A productive mind ought not to read more than one of his dramas in a year, if it would not be wrecked entirely. . . ."

Similarly, it is better for young etchers to know nothing about Whistler's elusively seductive art than that they should say to themselves : " He's equal to, if not finer than, Rembrandt ; modern, too, and a marvel ! Jove ! He's a fellow to be studied till we know his etchings by heart." This mood will unfertilize young craftsmen, as it did forty years ago, and later, when some brilliant youngsters rejoiced to be penny-Whistlers. Rembrandt, too, in Victoria's time, was misemployed by many etchers, who thought of *him* when they ought to have been conquering their own original handling from etching tools, and metal plates, and perilous acid baths.

II

It was this that Herkomer did do, showing marvellous energy. When he began to experiment he had neither seen a Rembrandt proof or print, nor rubbed shoulders with etchers at work. He read Hamerton's handbook, and followed its instructions as well as his temperament permitted, going even so far as to apply the border wax with a hot metal key ! Then he dived headlong into pitfalls that lie about the feet of those who adventure into the excitement and the messiness that etching brings into studios and homes. Then, some ten years later, he lectured and wrote about these matters, and about other technical things very attractive to etchers and mezzotinters. He lectured at Oxford where his versatility did very well as Slade Professor of Fine Art, and his lectures, illustrated by himself, were published by Macmillan in 1892.

They formed a useful book, technical throughout, a little cranky here and there, but written with clubbable high spirits. Herkomer disliked certain routines which other etchers enjoy, and was glad to worry himself into sleepless nights over original experiments. His emotional attitude towards etching was more robust than Whistler's.

Among his first efforts were life-size heads, with lines so deeply bitten that acid nearly passed through the copper plates. Backgrounds were scored into rough texture with a file. Startled by these broad exercises, Herkomer tried other moods and methods, becoming eager as an advocate of small etchings, like Whistler's favourite sizes. Similarly, after gaining from his materials and processes admirable doctrines about economy, he was carried by emotional reaction into an excessive use of lines; aided by improving handicraft and abler supervision over his acid bath.

Some ten years before Herkomer was at all pleased with his technique, Seymour Haden singled him out as a master. Let me quote from Haden:

"The biting-in of an etching is . . . the most important part of the whole process; it corresponds to the painting of a picture—on it depends all the colour and effect of the work. It is astonishing how few of our etchers possess the two essentials to a good etching—the power of drawing and biting-in. Many have one without the other. Samuel Palmer and Meryon, Herkomer and Hook combine both. Turner possessed the power of biting-in to a marvellous degree."[1]

Herkomer wrote stirringly about his acid bath, and one small etching portrays how he gloated over it, seated at a little craftsman's table, his nose nearly thrust into ascending fumes. In rising incense-like, the fumes turn into a female figure, that floats in the air head-downwards. There is such an abundance of fumes that it must come from almost pure nitric acid, the most dangerous of mordants. This year, 1925, several deaths have been caused among housewives who employed nitric acid carelessly for cleaning metal ornaments.

III

As my aim is to attract young students to Herkomer as a technical innovator, let me collect some impressions from his book. Far too much meaning is given to the word "etching," a word derived from the Dutch word *etsen*, and Middle High German *etzen*, causative of *ezzen*, or *essen*,

[1] Note that Whistler's name is absent. This quotation was well known by the year 1880, when it appeared in a long article on Haden written by Hamerton for *Scribner's Magazine*; an article which I have kept through forty-five years because it marks a period in the history of etching.

to eat, or bite into. None but acid-bitten lines drawn by hand on a metal plate belong to genuine etching. Drypoint is a phase of mezzotint when the burr raised by the needle is not removed; when it is removed, drypoint becomes a phase of line-engraving. But Rembrandt in his most famed period, the middle one, added more and more velvet from drypoint to his bitten work, and this amalgam has been accepted since then as belonging to the art of etching. Similarly, Meryon's retouching with a burin, like Callot's, is another accepted amalgam, like Gainsborough's—and Rowlandson's—blend of etching and aquatint. Hamerton admitted—not that etching and drypoint should be kept apart, which would have been *too* controversial, but—that drypoint and mezzotint were really the same thing, only one difference being noticeable. In drypoint the burr is raised in lines, while in mezzotint it is raised with sharp points in small dots. Both get their tone from burr, whilst there is no burr at all on a pure etching.

Though Herkomer writes rapturously about the peculiar beauty of perfectly etched lines, he supports the marriage of etching and drypoint, and etching and aquatint, and etching and engraved retouches. Much more, he regards the term " etching " as elastic enough to include mezzotint and aquatint, and all their amalgams. And yet—and yet! Why should it be a sort of hotel for all the handicrafts depending on metal plates?

When we keep varieties of handicraft apart, as distinct species in the nobleness of fine design, don't we honour them completely? and when any two of them are mixed together, no matter how good or great the results may be, surely a lack of confidence in both is made known?

It was Rembrandt's passion for expressing spiritual drama in beautiful mysterious chiaroscuro that caused him to use etching and drypoint more and more as he painted; and though his amalgam effects are enchanted, why should it be wrong to remember that they *were* evoked by his practice with brushes and pigments?

Legros talked to me many times about these problems, which arise from moods of technical sentiment easy to apprehend; and one day he told me that although his few experiments with mixed sand-grain

and etching were liked very much, yet he doubted their legitimacy for two reasons. An etcher *should* etch and be proud of his art's own limits, and more emotional results could have been got with mezzotint, or with etching *plus* mezzotint, as Turner preferred. Herkomer, too, as his book proves, was not always at ease in his mind when he thought of mixed methods, for he preferred pure mezzotint to its nineteenth-century amalgams, some of which he hated. Besides, when etchers begin to think of mixed methods they are likely to forget that etching was never intended for the imitation of tonality.

Herkomer knew this, and regarded tonality as a " very difficult point in etching, . . . a perpetual stumbling-block, and leads many an etcher into filling up his work with too many lines."

In another place he says :

" Without rapidity of workmanship etching becomes a cool, calculative effort, deprived of all its joy—barren, unimpassioned, worthless. Hence the character, the indisputably legitimate character of etching is so often lost when mere painstaking and conscientious work break the spell under which the best work alone can be done. . . . The methods employed hitherto in etching have been needlessly complicated or troublesome. . . ."

One more brief quotation :

" It is . . . the sense of colour that an etcher must possess quite as much as power of drawing. The real colourist will give you in an etching all the sensations of looking at a fully toned rendering of nature, but with little labour. The poor colourist labours to get local tonality. In a word, the best etchers suggest tone and colour ; the worst etchers *make tone* either by a multitude of tedious lines or by undue or illegitimate ' dodging ' in the printing."

And then, suddenly, we find him in the act of praising a multiplicity of lines ! Why ? He has been making new experiments and testing new technical impulses ; has made etchings after his own pictures, for example, and has tried to get from pure etching a depth of rich full colour equal to the deepest drypoint effects. Taking hints from the practice of Seymour Haden's " continuous method," he has etched

plates entirely in the acid bath itself, difficult figure studies too, like that of the Old Charterhouse gownsman who sits and reads within a Rembrandtesque mystery of chiaroscuro, and whose contrasts between delicacy and deeply bitten darknesses are very complicated.

Here is a hostage given to criticism. It needs defence ; but the very mood of elaborating technical expression that produces the hostage carries with it an explanation acceptable to Herkomer's mind. Herkomer is quite frank about his change of moods. Consider this citation from his experiments of etching in the acid bath (pp. 50–51 of his book).

" I have often felt the desire to give a face a soft tone, something of aquatint or mezzotint, but formed by a mass of lines that are not mechanical, but distinctly of a structural nature. In my new series of etchings I have applied it to several delicate faces to my satisfaction. It gives a character that is as delicate as dry-point, but of a peculiar grey that the dry-point cannot produce. To this end the mordant should be a little weaker, otherwise the lines bite too quickly, and you cannot get all your modelling done [in the bath itself] before the acid bites too deeply for the purpose you have in view.

" A plate in which all the conditions were favourable, and in which I consider the face and hands successfully bitten, is the illustration called ' A Charterhouse Study.' The whole of the plate was first heavily bitten, with the exception of the hand and face, which were left in outline ; then the plate was covered with a ' Baskett ' ground, and the tone and shading given to the hands and face in about twenty minutes. There was no further touching by dry-point or further bitings."

This elaborate and dark little etching is vignetted on a plate H. $5\frac{8}{10}$ × L. $3\frac{9}{10}$ in. It is a *tour de force* very well done, and as Herkomer enjoyed his experiment he suffered no reaction. Legros, too, from time to time, became too complex in his linear methods.

To oppose technical results of changeful emotion is always a waste of time. But we can choose those phases of technical sentiment which we prefer. To me, economy and good colour are leading violins in the simple stringed orchestra of pure etching. Many students of bitten work expect more.

Herkomer tried to explain some aspects of these matters by saying :

" There is no measurement, and there are no rules, by which the right thing can be recognized. The right thing has a charm and the wrong thing leaves us cold. The charm of etching, then, must be felt ; to feel it one needs a peculiar gift of appreciation ; but the gift for the right appreciation of this subtle art is given only to few. It can be absent in the mind of a great painter, or it can be present in the mind of a person who has never attempted to touch brush or pencil. It can be dormant for years and suddenly burst into active life, but there it must be—a gift of nature."

Yet etching would be much less difficult to appreciate but for one important thing ; namely, that customs of eyesight are formed in the judging of monochromes by looking at those vast multitudes of mechanical reproductions from pictures, which have been placed constantly before the people since about 1870. As Dr. Hans W. Singer has said, when discussing Van Dyck's portrait etchings, most of us have been spoilt by photography and its mechanical processes :

" Photography has flooded the world with pictures. There are innumerable photographs, there are millions of collotypes, and myriads of half-tone blocks. Once upon a time it was possible to say that there was one picture to ten books : nowadays there exist a thousand pictures to one book, and all of them are done in some surface technique. *Without being able to make use of colour*, . . . they strengthen and spread our natural inclination to confuse an imitation of nature with art. . . . And we, corrupted and overwhelmed by this deluge, have lost the ability of appreciating true art when it is set before us in work like Van Dyck's etchings. . . ."

Herkomer would have agreed with Dr. Singer, not because he never employed photographs, but because he knew their dangers. He tested photography in etching in order to transfer his preliminary sketches on to his etching ground, but gave it up.

His ground had only one notable thing about its composition—very good asphaltum, which he obtained from a mummy's head given to him by F. Goodall, R.A. An ounce of this asphaltum was mixed with

PORTRAIT OF SIR F. SEYMOUR HADEN IN 1892.
Etching, 7 9-10 × 5 8-10, SIR HUBERT VON HERKOMER, R.A., 1849-1914. *Collection of Dr. H. Nazeby Harrington.*

THE OLD SHEPHERD AND HIS DAUGHTER. *Etching*, 7 7-10×5 6-10. SIR HUBERT VON HERKOMER, R.A. *Collection of Dr. H. Nazeby Harrington.*

an ounce of gum mastic and two ounces of white wax; but over this good surface on his plates he spread two things more, discoveries of his own, which revolutionized his work as an etcher. He was proud of these discoveries, partly because they enabled him to refute Ruskin, who had been warmly opposed to etching.

Ruskin's attitude troubled Haden a "goodish deal"; it made Hamerton peevish and garrulous. But Herkomer admitted to himself that some of Ruskin's criticisms were true to his own experiences. Let me sum up what Ruskin said in the eighteen-seventies, and earlier:

1. Etching was indolent and blindfolded; indolent, because it eluded manual difficulties, a line drawn with an etching needle being much easier to do well than a line engraved with a burin; and blindfolded, because it gave negative results while its practitioners were at work. That is to say, when an etcher with his needle draws into the smoked ground on a copper plate, he forms a design of glittering lines on the plate's blackened surface. To Ruskin this fact was a great handicap, because the bitten design when printed would be in black or brown ink on white paper. To choose a negative process and then to have adventures with the acid bath, were surprising customs to Ruskin, for they mingled art with too much accident.

2. To shade properly in etching was impossible, he argued. Even Rembrandt's shading looked imperfect to Ruskin, and bad as chiaroscuro. Nature would never be imitated well by etching. Nobody ever etched a cloud well, nor a head of hair.

3. Artists who wanted to etch should really learn to engrave, a superior discipline; but if etching be done at all, let shade be only indicated, and all delicate bitings avoided.

4. In engravings of all kinds chiaroscuro should be disapproved, but in etching particularly.

This was Ruskin's creed. When we are told that etchers cannot "imitate" nature, as though lines could ever *imitate* nature's unlined variety, we remember that true art in etching, as in all other materials,

enables genius to cast nature into new moulds. Herkomer knew this, but found a good deal of truth underlying Ruskin's attack. Besides, Ruskin had overstated a case just to advertise it by provoking controversy. Reproductive etchers were circulating far and away too much pictorial elaboration, and Herkomer himself was troubled by negative processes, and toiled experimentally to get rid of them.

While he remained conventional, employing from day to day the old negative routines, he was too dependent on chance, and could not regard his best work as entirely his own. Joy was taken away from his use of needles and acid baths by too much uncertainty. He wanted to cover his metal plates with a white ground which would enable him to see how his designs developed in black lines seen against a white surface. If he silvered a copper plate before he varnished it, as Hamerton directed, he had to press his needle through the varnished silver, an increased effort that impeded his touch. Freedom of hand in etching should be as easy as lying, yet permanently effective.

Oddly enough, there seems to have been no talk among Victorian etchers about Rembrandt's white ground, composed of white lead mixed with gum water. This paint was put over an unsmoked etching ground formed with 1 oz. virgin wax, $\frac{1}{2}$ oz. mastic, and $\frac{1}{2}$ oz. of amber, or asphaltum.[1]

The principle Herkomer had to apply, if possible, was this: to lay an ordinary ground, *leaving it unsmoked*, and then coat it with something that would be a white surface when he drew with his needle and when he watched his acid bath; would be all this and yet add no pigment that would either harm the underground, making it sensitive to acid, or interfere with his free use of etching needles.

Over this mixed problem he passed laborious days and sleepless nights. At last, when he seemed defeated, his wife, one day, asked whether he had tried white grease-paint, the soft thing in a stick that actors used when making-up. Grease-paint was composed mainly of mutton fat, soft and ungritty, so it would be easy to spread over an unsmoked varnish; and the fat would resist acid. Herkomer made

[1] See *The Art of Etching*, by E. S. Lumsden, p. 36.

experiments, adding very fine zinc powder to a thin layer of grease-paint, till he became fully satisfied with his new process.

Only one etcher adopted Herkomer's research. It was Macbeth-Raeburn, to-day A.R.A. Rembrandt's whitened ground being then unknown to English etchers, Herkomer had to brace himself to encounter the charge of being a crank ! On the other hand, Brangwyn has related that he used to experiment with a white surface by painting over the ordinary ground with several things. Gum he did not like ; it cracked up the ground by its contraction when drying. Brangwyn chose powdered zinc-white mixed with yolk of egg as a medium, for the yolk gave enough elasticity to prevent cracking.

Herkomer tested his own discovery with different etching grounds, and it was effective with most of them. It could be put over Rhind's transparent chloroform ground, or upon a ground made soft with oil of lavender and applied with the roller ; only this preparation dried slowly, cooling his ardour too much. As an underlay for his new white surface he preferred his ordinary ground laid with a dabber, following a routine easy to describe, as follows :

The ground being dry, Herkomer took in his left hand a shilling stick of white grease-paint ; then with a finger or two of his right hand he dabbed the grease-paint and transferred its white colour evenly, but not too thickly, in careful dabs, all over his light brown etching ground, forming a warm-white and soft surface. This done, he took the finest zinc-white powder and rubbed it gently into the grease-paint, using a rather thick camel-hair brush, in order to get a pure surface as white as paper, and easy for the needle's point to penetrate. Then the copper showed in dark lines against his white surface, freeing him from many hazards. His plate was not *quite* cold when he put on the grease and spread the zinc-white. The chill was just taken off it, but not more than the chill.

There were three grounds upon his plate : his ordinary one ; the grease-paint which also resisted acid ; and the zinc-white powder held steadily by the grease-paint. When Herkomer used his point little shavings were brought up, and he removed them easily with a soft sable

brush. Acid detached the zinc powder bit by bit, and Herkomer removed the pieces by stirring the acid gently with a brush. Then the grease-paint shone a warm grey-white, while his design looked almost black as mordant did its work.

Though Herkomer's fondness for this method has not caused other etchers to adopt his positive ground, it was right in his own case, and some young students of to-day may choose it if they make a few careful experiments.

As a stimulus to original research Herkomer's book is entertainingly valuable. Only a man here and there, when writing technically, remains a chatty, companionable fellow. So much has been written in recent times about etching technique that young students may lose touch with first-hand enterprise, combative research. Fight, fight, fight, eagerly, independently, against difficulties imposed on you by materials and processes! The negative process being a custom, why not test Herkomer's? His book will take your mind back to a period of renaissance, when combats and conquests in the art of etching were pathfinders, as in Haden and Whistler, and in many Frenchmen also, Bracquemond, Meryon, Legros, Jacquemart, Renouard, Buhot, Lepère, and others.

Apart from this, Herkomer's high spirits are encouraging to any student who feels down-at-heel after failure. Consider this quotation:

"It will surprise none when I confess that twenty times and more did I give up etching, and twenty times and more did I take it up again. I have burned holes with acid in my clothes, and holes in my skin; I have spoiled carpets and had inflamed throats from poring over the fumes. I have sat up half through the night with a plate that would not come right, and had finally to be abandoned. I have taken plates to my bedroom and worked at them when half-dressed, then going to bed have had frightful dreams about them. I have neglected all duties in the dog-days of my etching career, have made my family miserable and ill by filling the whole house with bad fumes; and yet I live to say that I love etching with all my heart and soul, and believe that good times are coming for all good etchers.

"The only chance of success for those who intend to practise etching

is to throw themselves headlong into it, for etching cannot be practised in a perfunctory manner, much less learnt. . . ."

This boyish enthusiasm comes in English from a Bavarian, whose versatility knew no bounds. At the same moment Herkomer wished to be British, Bavarian, and somewhat Imperially German. Yes, and fortune aided this manifold patriotism, but not without help from the German Emperor, who enabled a changing signature to become Sir Hubert *von* Herkomer, R.A. If Herkomer had lived into the years of terrific war, instead of dying in 1914, his completed surname, which typified very well the old British passion for cosmopolitanism in art, would have worried him all day long. Those who liked him best knew him most intimately. His pupils at Bushey were devoted to him.

IV

Whistler's zeal as an etcher was daintier than Herkomer's ; but acid fumes were as incense to him, from those days in Paris when he prepared for publication his first etchings, which issued from the press in 1858, a dozen in all. Among them were some plates of new and high merit, notably " En Plein Soleil," " Annie, seated," " Fumette," " The Kitchen," " La Mère Gérard," and " La Vieille aux Loques." Coming to London in 1858, Whistler fell in love with the Thames and the riversides, not because he had, like Meryon and Girtin, a passion for architectural surroundings, for buildings mean and great as dramatic human history, but because, like Girtin, he loved the Thames for her peculiar mystery and rhythm of veiled lines. It has not yet been pointed out, but Girtin's sketches of the Thames, and the great outlines he made in soft-ground etching for his famous Paris views, may have influenced Whistler's early art. Copies of Girtin's Paris views have been seen in Paris, and even the very scarce outlines in soft-ground etching have been seen there also. Unless my memory deceives me, I have seen them there once. But this point is not the main one. Girtin's rapid sketches of the Thames mark a generative new phase in English art ; so it is worth while for you to compare Whistler's Thames etchings and sketches with Girtin's

riverside work in London and in Paris also. Like Girtin, he shows with original fervour that common daily scenes and things are very uncommon when artists of genius collect from them varied impressions for inspiriting design. A great artist's appeal should be divided always into a set of attributes which should never be imitated, and a set of suggestions which should stimulate original research. Unfortunately, his inimitable attributes are often accepted as imitable. Odd that originality should beget its opponent—imitation !

To know how an artist of genius worked, how his enthusiasm expressed itself out of doors and in studios, should stimulate genuine enterprise, not imitation. Whistler's ways of work have been described many times. Let me choose a quotation from an article by Mortimer Menpes. It was written after Whistler's death for *The Studio* magazine :

" I saw that marvellous set of Venice etchings printed : in fact, the bulk of them were printed in my own printing-room, a room which I had especially arranged for the master, and it was in this little printing-room of mine that Whistler taught me the art of printing from the copper plate. This was my first insight into Whistler as a great master. And one of his characteristics as a master was that he would have perfection. No matter how small the detail, it must be perfect. To begin with, he always insisted upon having old paper upon which to print his etchings, and preferably Dutch, because of a certain golden tone, unobtainable with new paper, which this particular kind gave to a proof. Many a time Whistler and I have spent weeks in Holland, poking about dirty little shops in search of old paper. And sometimes, after having discovered a fine collection of three or four thousand sheets, I have seen Whistler literally tremble with excitement, and scarcely know how to ask the price, for joy. Then again he was very particular as to the choice of oil for mixing with the ink, also with regard to the temperature of the plate, the pressure of the press, the condition of the blankets, and, in fact, everything had to be absolutely right. But when at length the proof was printed, I do not mind stating that the proof could not have been equalled by any other printer in the whole world. I must apologise for dwelling thus on the printing of an etching on the plea that Whistler

himself attached such tremendous importance to it, and so loathed the work of the professional printer. And I feel the greater desire to touch on this topic because at the present time the market may be exploited at any moment with plates printed perhaps with gummy ink on vellum. Whistler loathed vellum and that varnishy ink which gives a glassy shine to a proof. My only prayer is, therefore, that these plates will be destroyed, and that the professional printer will never have the chance of mangling and marring their beauty."[1]

Whistler, from time to time, in his search and research for old paper, seems to have been as keen as a peripatetic dealer. Herkomer loved old paper equally, and searched for it abroad, finding exquisite qualities —sixteenth, seventeenth, and eighteenth centuries—at the Town Hall in his native place, Landsberg; but, being very tough, it had to be soaked, then kept damp through at least four days, before it was ready to take delicate lines from plates. Then it proved to be unrivalled.

Once, when Mr. Walter Sickert was handling an etched copper in Whistler's studio, he had the misfortune to let it fall face downwards, and the accident put so much mordant into Whistler's temper that his words seemed to etch bitter words into Mr. Sickert's mind. To say anything in excuse would have made bad matters worse. Shortly afterwards Whistler himself, when handling a plate, let it fall, also face downwards, as though Dame Fortune wished to give him a lesson; but his alert self-approval was not at all humbled. Looking across at Mr. Sickert he said: "How *very* unlike *me!*" In such a touch as this Whistler's wit and vanity could defeat Herkomer's neatly and swiftly.

We find them together, as I have hinted, in a dogmatic fondness for small etched plates, as though etchers should always have temperamental qualities fit to be at ease on small sites of copper or of zinc. Brangwyn is ill at ease on small zincs and coppers; and Herkomer himself, temperamentally, was not a *sprinter* in art, but a long-distance runner. At first he followed his temperament, choosing large plates, as large as the biggest of Piranesi's; but, after his experiments with

[1] See Part II of this book for another view of Whistler as a printer. Some of the best proofs of the Thames series were printed *after* Whistler had sold the coppers, and the printer was a professional.

life-size heads, over-bitten, and relieved by backgrounds scored into a roughed surface by a file, he wrote against " his sins of size," very penitent, declaring that Whistler was perhaps the only modern etcher who had not fallen from grace in a right preference for plates convenient to handle and to bite well. Whistler was right, because small plates were to his genius as an etcher what running a hundred yards is to sprinters. Some other etchers are as quarter-milers, others as milers ; and now and then a five-miler appeals to us from a great spread of etched surface, inked with experienced skill.

Herkomer's temperamental experiments as an etcher do not yet appeal to collectors, and there are critics who declare that they are too facile to be really fine. The very qualities that Herkomer valued most—brilliance and bravura in rapid good drawing—invite opposition from many minds, though every artist should be allowed to have his own æsthetic temperament. When Seymour Haden admired in Herkomer's work two merits which are essential to etchers, " the power of drawing and biting-in," he did not complain because these cardinal things were accompanied by Herkomer himself, and not by some other artist. Like him or not, Herkomer's place in Victorian etching should not be over-passed.

ANNIE HADEN, 1860. *Drypoint.* 13 13-16 × 8 5-16.—*Victoria and Albert Museum.* J. A. McNEILL WHISTLER. 1834-1903.

DARIAH HADEN. 1892. *Etching,* 8 6-10 × 5 6-10.—*Collection of Dr. H. Nazeby Harrington.* SIR HUBERT VON HERKOMER, R.A., 1849-1914.

FOUR ETCHINGS: LE TRIOMPHE DE LA MORT. *By permission of L. A. Legros, Esq.* ALPHONSE LEGROS, 1837-1911.

CHAPTER V

ALPHONSE LEGROS

I

IN 1861, the fourth year of his struggle as a painter-etcher, Legros called one day upon his printer in Paris, eager to see and to criticize some new proofs; but, if men propose, women dispose. Legros was received by the printer's wife, a lady with a good heart, and a busy sharp tongue, who had a womanly liking for any profitable routine. The successes won by men of commonplace talent pleased her greatly; and as she had no control over her own moods, naturally she was eager to control what other persons undertook. Her domestic mind, pained by Legros' originality, was quite sure of his failing to make a name; so Madame attempted to put him on his guard against his alleged *faux pas* in etching. After telling him bluntly, in a thunderclap of candour, that his methods and subjects were displeasing, she added: "Yes, Monsieur, and I am not certain that anyone in Paris likes your etchings—except Millet, Jean François Millet." "Does Millet like them?" cried the young Legros, astonished and delighted. "Then, Madame, I am more than satisfied, believe me." And the lady looked at him reproachfully. Why did he decline to earn money for his purse?

When this little scene occurred Legros was twenty-four years old. In the same year, with the help of Cadart, the publisher, he set on foot the Société de l'Eau Forte, whose members included Bracquemond, Fantin-Latour, Jacquemart, Bonvin, Manet, and Seymour Haden. It was also in 1861 that twenty-four of his etched sketches (*Esquisses à l'eau forte*) were published together by Cadart, proving that Millet was not the only man who had faith in his daring ability.

Legros had found just a few good friends among critics and connoisseurs. It would have been an odd thing if he had failed to win some hearty encouragement, for genius was shown in some of his early plates.

Gambetta was a firm friend, and tried to get a decoration for Legros. Baudelaire, a critic of quick discernment, recognized the newcomer's merit, just as he recognized at a first glance the brooding power of Meryon, and the genius of Whistler and Daumier. The joy of Baudelaire's life was to be an enthusiastic champion. He took Legros by the hand, cheered him in his penury, spoke of him everywhere, wrote of him in the Press ; and made his protégé an admirer of Edgar Poe's stories, admirably done into French by Baudelaire himself.

Encouraged by friendship, Legros worked on, giving a free rein to his imagination ; and was able to prove that even the horror and alarm in Poe's stories could be transferred to an etched plate. Does anyone doubt the truth of this ? If so, he should try to find means of seeing the eight illustrations etched for Baudelaire by Legros in 1861. They recall vividly to mind the nightmare-like genius of the stories which inspired them. The best, perhaps, are " Le Puits et Le Pendule," " Ombre," and " La Vérité sur le Cas de M. Valdemar."

Yes, but something else must be said. Though memorable in their own way, they must be accepted with some reserve as a *tour de force*, undertaken in deliberate rivalry with another's genius. They stand apart from those early etchings which reveal intimately, in subjects freely chosen for their own sake, the natural development of Legros' mind. Take " La Mort de Saint François " (an etching in three states), " Les Chantres Espagnols " (in five states), the " Spanish Choir " (in two states), " Procession dans une Église Espagnole " (in five states), the " St. Jérome," the " Convalescent's Walk " (a drypoint in two states), " La Communion dans l'Église Saint-Médard " (two states), and " Procession dans les Caveaux de l'Église Saint-Médard."

The last work, repeated in seven variants or states, may be called a low-relief in etching, all the women being grouped in a line on one plane, just as they would be in a low-relief frieze ; and this formal arrangement of the design is brought into sharp contrast with a display of pure realism in the women's stunted figures, and poor empty faces, as in their outworn crinolines and flounces, a grotesque make-believe of shabby-genteel fashions. All this, put in ruggedly but with a kind

hand, is a memorable study from life among the Parisian poor, full of truth and full of pathos.

Apart from this, the " Procession through the Vaults of St. Médard " is the most important etching, in the first series of plates, wherein a faithful rendering of things seen day by day is the governing aim of Legros' efforts. Some others are less realistic and more imaginative ; that is to say, their subjects are less contemporary in their appeal, and their style has a creative significance. This applies to " La Mort de Saint François," " Procession dans une Église Espagnole," " Les Chantres Espagnols," and the " Spanish Choir "—four etchings with something more than a new earnestness of purpose, austere, persistent, imaginative, and dramatic. There is also a deep sympathy for the early masters. There is something of Giotto in " La Mort de Saint François." One cannot localize it, this Giottoesque influence having been absorbed into the etcher's individuality, but one feels it everywhere, and it brings one closer in fellowship to St. Francis and his four disciples than any rendering more modern in spirit could succeed in doing.

There is no question here of imitation, nor do we find an example of that youthful " cockiness " which tries to be primitive for the pleasure of novelty-seeking and self-advertisement. Legros was deeply moved by the character of St. Francis and desired to treat his subject in a manner well in accord with its historical atmosphere ; as though he were contemporary with it, a moved spectator of its drama. In religious fervour, shown in the naïve grouping of reverent figures, he came near to a great success. A mediæval theme is treated in a spirit and a style that harmonize with its mediæval character.

There is only one way in which you can teach yourself to be more or less at home with remote ages and their arts. You must learn to live in them as children live in story-books ; must think in accordance with their thoughts, and feel and act in accordance with their ideals, till you become imaginatively their kinsman, their contemporary. But this way of studying the past is so difficult that it has only a few devotees. It is not impossible, as George Meredith believed, but it requires from all who follow it such histrionic gifts of imagination as must needs be very

rare, so enslaved are we ordinary men by habits of mind peculiar to our own brief time.

"La Mort de Saint François" in its second state was published in fifty impressions. The Saint is out of doors, lying on the ground, near a wall, with a sacred book near him and a skull; he expires between a group of four Franciscans. One Friar supports his head; the others pray. On the left, far off, is a little chapel under some trees.

Kindred qualities are to be found elsewhere, in some of the best etchings produced by Legros; and either we must be content to keep aloof from this master, or we must feel with him in his handling of subjects far remote from our everyday experience. His point of view must become ours. It is not a part of his business to please anyone at a first glance. To him all prettinesses of style are detestable, as they were to Holbein and Dürer, to Michelangelo and Mantegna, and to other men of genius whom Legros loved best.

Men of this dominant and austere trend of thought are rarely to be found among artists of British birth. To find a parallel to Legros among our countrymen of the nineteenth century, we must pass from the history of art, after pausing to think of Frederick Sandys, to that of letters, and discover in Carlyle rather than in Browning the very man we need. They have certainly a good deal in common, Carlyle and Legros, a certain kinship of style, with a natural habit of dramatizing what they do; and note how they put terror and pathos and pity side by side with plebeian humour.

Both speak to us in many tones of voice not their own, yet the work of each can never be called an exercise in the ventriloquism of imitative art. Always intensely individual, it is known at once. No critic could ever mistake it for the work of anyone else. Last of all, Legros remains like Carlyle in his isolation among his contemporaries—an isolation caused by stern convictions, which to most people of to-day seem out of date; but Legros never invites us to lose temper over it, as Carlyle does frequently. Never once does he depart from the austere dignity of his favourite masters.

II

Even his most vigorous etchings have weighty repose, a tranquillity full of poise. The figures never bustle, though agitated often by strong emotions; their movement is one not of tumult but of ordered rhythm and of carefully planned simplicity. A break in the rhythm of a design, or a flaw in the distribution of contrasts between lights and darks, caused Legros to renew his work in a different "state"; and sometimes his discontent lasted till as many as nine variants of the same etching were pulled. Once or twice even eleven states came from his habit of self-criticism, *though little revisions he did not regard as states*.

Remember, it was the general appeal of his design, its dramatic unity of expression, that occupied his mind through all these changes. He would alter the shape of a plate by having it cut, and would work hour after hour scraping out what offended him in a bitten copper. "This hand of mine is numb with so much work, scraping a new surface for me to work upon," he would say gaily, for Legros was rarely pained when discontent urged him on and on into creative revision.

Was he also and equally self-critical towards things of minor account, little awkwardnesses of drawing, little flaws in his handling of important details? Now and then such blemishes got into his work and remained uncorrected. As Sir Walter Scott overlooked many a slip in grammar, so Legros, when achieving an abundant unity of impression, proved here and there that a great draughtsman could be careless in minor things.

When thinking of these matters, remember always that many a new state in a Legros etching is really a new conception. "La Mort du Vagabond" began its career under a very different emotion and title, "Les Bûcherons," for example. Or take "La Procession dans une Église Espagnole." It has five states, and four have important areas which are very different; also the general effect in each varies. Who can guess what a Legros copper may become? A single tree in the first state may be a wood in the second. Collectors of the future will find no end of good sport when they choose Legros for their unending research.

Then, as regards his technique. It varies much, but always in response to the effect required by a given subject. Legros considered etching as a veritable drawing on copper or on zinc, by means of which an artist could express himself in designs having an embossed surface. He had no rule-of-thumb methods. In his young days he fumbled much with his acid bath. When giving lessons at South Kensington, and troubled by the biting-in, so I am told, he would walk about the room, irritated, exclaiming : " Damn, damn, damn ! " In later life he cared nothing at all about new schools and new dodges of treatment. It was enough that he should think of the realization of his chosen subject. In this creating act of thought he was guided partly by fidelity to his favourite masters, Van Dyck in portraiture, for example, but mainly by his dramatizing instinct, the magician among all his gifts. But for it, Legros might have been controlled by those old-time traditions which he liked best, and handled as an original artist.

Constant intercourse with Old Masters has many dangers, for how many artists in a thousand can expect to give new life and new character to existing forms of commanding greatness ? Legros at his best achieves this transformation, and I love to study it with delight and gratitude.

Take those fine plates that represent ecclesiastical life in Spain. Simple in power of conception and stern in appeal, they have anew the local colour of Spanish art-tradition ; associating naturally, as though by lineal descent, with Zurbaran and Ribera. Here is dramatization in the use of traditions best fitted to enhance the value of a subject in keeping with them. But Legros was indebted also to his racial temperament. A native of ancient Burgundy, he inherited the outward gravity and the inward fire of his countrymen ; and these qualities are Spanish as well as Burgundian. Spanish gravity has a different character, to be sure. It is haughtier, and also less easily moved by wit ; it seems to wear the toga of Rome over a mediæval hauberk. Unless we bear this curious gravity in mind we cannot fully appreciate the Spanish plates etched by Legros.

Some qualities, and notably his obdurate firmness, run through every variation of Legros' manner, from those early days when his etched

lines are rugged and uncouth, also a little defaced or blunted. In this mood he cares little for colour and refinement, but a movement powerfully affirmed, and bitten deeply, amuses him as it amused Turner. Often it is accompanied by an awkwardness full of expressive sincerity. Take the revolutionary plate called " L'Ambulance," a commentary on Civil War, with wounded huddled together in a room, and two cowled figures coming to attend them. His liking for vigour and weight of line has moods of reaction, of course, when tenderness and delicacy rule in grey effects, particularly in gracious and charming peeps and nooks of landscape ; but it continues active throughout his life in much ample-handed and emotional design.

A few words now concerning the number of his prints. In 1876, A. P. Malissis and A. W. Thibaudeau published their *Catalogue Raisonné de l'Œuvre Gravé et Lithographié de M. Alphonse Legros*, giving descriptions of 168 pieces. Seven years later, in 1885, H. Béraldi added 90 others to the list, raising the total to 258. Afterwards Legros brought to completion a mass of work. In 1902 and 1903, when I studied the general output with Legros himself, aided by a private catalogue with small photographs, which his elder son had compiled, the total number of prints was precisely 607. Among these there were thirty-three lithographs, and four crayon drawings ; the rest belonged to the arts of engraving on metals, and included eight aquatints, fifty drypoints, a few mezzotints, and more than five hundred etchings.

This great mass of original work contains many rapid notes and sketches thrown off hurriedly in odd half-hours ; and a good many efforts of a more serious kind missed their aim, more or less. Legros told me that two-thirds of his etched work should be destroyed ; but his critical attitude to his own art was often ruthless ; here judgment and execution went too often hand-in-hand, as in the Vehmic tribunals.

In 1926 a Life of Legros will be published at Paris, and soon, let us hope, the British catalogue of his etchings, begun perhaps twenty years ago, will be finished. Its collaborators are A. L. Legros, the artist's elder son (who began about twenty-six years ago to collect and arrange photographs), and Mr. H. Wright. If Alphonse Legros' convictions

concerning "states" are obeyed throughout the catalogue, we shall not be asked to believe that a few lines added to a plate or a few lines burnished out form a new state. Legros was really scornful towards this trifling. To him a new state must be, in some particular way, a new conception, as when he cut a plate into a different shape, or deleted a portion of it in order to put in an idea that altered importantly his original intention. Further, when an etcher's after-thoughts spoil the first or second state, is it not like cruelty to preserve and catalogue proofs of a disaster? What need is there to record how living plates were killed by any etcher?

III

When treating of a prolific artist who is by nature versatile, because deeply moved by life, history, and the world, we should note whether his achievements have some dominant conviction by which they are brought *en masse* into the human drama as well as into criticism. Legros' etchings should not be looked upon as separate pieces of work detached from one another as designs, and united by one thing only—their producer's individuality. Seek with care and responsive judgment, and you will find a unifying purpose common to a great many plates; will find it in a brooding perception of man's life upon earth as a life remote from peace, whose unending contention and conflict are wonderfully various, uncertain, and seemingly capricious. Most people, obedient to a silly custom, shut their minds upon this fact, and think they are virtuous when they chatter sentimentally about Peace. Meantime, and day by day, newspapers are filled with strife, and often with horrible tragedies, bearing witness to the eternal warfare that man must always carry on against a great many harmful things: hunger and thirst, poverty and sickness, winds and the sea; miscarriages of legal justice, mendacity in political propaganda, cancerous big slums in towns and cities, diseases hereditary and acquired, and the preying of unscrupulous minds upon weakness and the poor. Besides, all trades and professions, and every sport and every pleasure, take their battle-toll of victims, of killed or of

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2.

1. AFTER THE DAY'S WORK.—*Etching.*
2. THE STORM. Second State. *Drypoint*, $6\frac{7}{8} \times 9\frac{5}{8}$. ALPHONSE LEGROS, 1837—1911. *By permission of L. A. Legros, Esq.*

LA MORT ET LE BÛCHERON.—2nd State.
Etching, 15¾ × 11⅝in. By permission of L. A. Legros, Esq.

LA MORT DU VAGABOND.—2nd State.
Etching and Sand Grain, 21 13-16ths × 15⅝in.
ALPHONSE LEGROS, 1837–1911.

maimed and wounded. Peace, then, is the hallucination of minds that do not think frankly. Even sleep is united to strife by dreams that harrow us. The war of life should be recognized as an immense series of conquests and defeats in every domain of human effort ; and such it is recognized to be in dozens of Legros' more noteworthy etchings.

Note, too, for it is characteristic of Legros, that his attitude to this tremendous drama is manly, brave with fortitude. There is no whimpering, no sentimentality, in his etched tragedies. He calls up into graphic presence chosen aspects of great truth, and allows them to find in each of us whatever emotional response different temperaments and characters are able to give. The British public may find fault with him on this account, for the British public likes to keep away from graphic tragedy : it has often a much-pampered taste for trifles of weak sentiment. But to those of us who prefer to see life frankly, no matter what its welter of human realities may be, etched dramas by Legros are fascinating, whether they take us through a sinister and tragic set of plates, like the symbolistic one called " The Triumph of Death," or make real to us some ordinary tragedies, like the burning of a homestead. In " L'Incendie du Hameau," for example, terror among peasant women is represented with a truth that Millet himself could not have excelled ; and no attempt has been made to give traits of national character to the women. They are women of the fields, types of their class. They belong to a country discovered by Legros and never to be colonized by Great Britain !

Death had a tremendous appeal to Legros' imagination. It was to his penetrative conscience as an artist what the awful other world was to Dante's. So he was drawn towards any artist, who, like Holbein, or like the German Rethel, had meditated in art over the active neighbourliness of death. His own offerings to this passion of dramatic thought include " Le Sort Commun," " La Veillée Mortuaire," " La Mort dans le Poirier," also three touching plates of " La Mort et le Bûcheron," also " La Mort et le Philosophe," " L'Orchestre de la Mort," and five compositions of " Le Triomphe de la Morte " : " La Proclamation," " Le Départ," " Le Combat," " Après le Combat," and " Outcasts

from the City." Further, among relics of past days that Legros valued most of all was a death-mask of his old friend Gambetta.

One set of dramas in Legros' etched work was known to him as his "garden of misery"; in it he loved to show his deep and tender sympathy for pariahs, outcasts, tramps and beggars. These poor creatures, the dilapidated camp-followers of life's war, received alms from his kind genius. Take a very famous plate, "La Mort du Vagabond," an etching mixed with sand-grain. It has transcendent pathos. Its effect of down-at-heel tragedy is perhaps more memorable than any other similar effect produced by an artist-etcher. Among prints of our own time it is certainly unique.

Not even Brangwyn, who is greatly moved by outcasts, has equalled it yet in etching.

But there is a little plate really like it in character. I did not discover it while Legros was alive, and it was certainly unknown to Legros. It is an etching of the seventeenth century designed by an Englishman who has been shamefully neglected, Francis Barlow, whose moods now and then have a real affinity with Legros, shown in etched landscapes and in etched figures. Barlow's dead tramp by the wayside will be found among his etchings for *Æsop's Fables*. It illustrates the 54th Fable, "The Belly and the Members."

I give a half-tone block of this long-neglected print in order that it may be compared with Legros'. Barlow's landscape is so tranquil that a roebuck looks out serenely from the fringe of wood, while Legros unites death by the wayside to rain and wind, and to a stark old tree without leaves. Barlow shows that a powerful body can be killed by hunger before its muscles have wasted, while Legros' tramp has wayfared gradually to his end of ends, miserable through and through. But the pathetic poise of death in both heads is remarkably alike; so are the positions of the arms and hands. If Barlow had not felt called upon to remember Æsop here and there, notably in that pedestal ornamented with a satyr's head, which he put behind the dead man, we should have found still more resemblance between his view of death by the wayside and that of Alphonse Legros.

Of course, Legros had gentler moods. He loved landscapes of many sorts, becoming gentler towards them as he grew older. When he is Corotesque, as in the "Sunny Meadow," his art has flashes of pure sweet sunlight. There are rural figure-subjects also of a restful kind, where delicate and firm grey hatching holds the twilight as in an enchanted netting, as in the etching called "After the Day's Work," belonging to the same period as "L'Abreuvoir," or "The Watering Place." "Le Mur du Presbytère" is another charming plate, with its horses and suggested farm life.

Among the portraits there are some noble prints, where the pain of incessant thought is not the chief thing to be studied, as it certainly is in the masterly and pathetic portraits of Victor Hugo and Auguste Rodin.

But although these gentler etchings are very memorable, I cannot think that they give us the least perishable part of Legros' etched work. A good many are perfect to a detail; but they lack those dramatic and austere qualities which cause Legros to stand apart from his comrades and contemporaries—a lonely classic who is yet a realist contemporary with J. F. Millet. R. A. M. Stevenson spoke of him as "the most lofty and severe of all the classic-romantic artists now living"; and it is, I believe, by virtue of his sterner work that Legros will live on and on in the gratitude of our countrymen, continuing his professorship, and fostering a manly disregard for two things that he hated—prettiness of style and vogues of self-conscious vanity advertised in epidemic novelty-seeking. Towards these opposed vices in art Legros was equally hostile, because both tried to evade those great and abiding difficulties which have to be encountered when true artists, in a proper spirit, with judgment aided by imagination and unhindered by pretention and conceit, translate Nature into phases of a particular art, sculpture, or painting, or etching, for example.

Students who attack his etched work for the first time, striving to feel at ease among so many proofs and states, should aid themselves by dividing his appeal into eight or nine varieties of subject. Here are some careful hints, together with a choice of some representative proofs.

IV

1. *Religious Designs.*—" L'Enfant Prodigue," in four states, of which the third is the most impressive, I believe. French measurement, H. 0,227 × L. 0,202 mm. " Job," an engraving, three states, of which the third is my choice. French measurement, H. 0,265 × L. 0,215 mm. " La Mort de Saint François," the second of three states, H. 0,300 × L. 0,198 mm.

2. *Allegorical and Philosophical.*—Legros' attitude towards Death.

3. *Farm Life and Its Pains and Pleasures.*—" La Ferme de l'Abbaye," in two states. I prefer the first state. H. 0,218 × L. 0,288 mm.; " Le Mur du Presbytère," H. 0,135 × L. 0,185 mm.; " La Ferme au Grand Arbre," the third of four states, H. 0,325 × L. 0,258 mm.; " L'Incendie du Hameau," one state only, H. 0,390 × L. 0,567 mm.; " Victime de la Foudre," one state only, H. 0,341 × L. 0,500 mm.; " Les Bûcherons," H. 0,673 × L. 0,416 mm.; " La Pêche à la Truble," etching and aquatint, second of two states, H. 0,352 × L. 0,458 mm.; " Paysannes des Environs de Boulogne," second of three states, H. 0,230 × L. 0,152 mm.[1]; " La Charrue," one state only, H. 0,240 × L. 0,355 mm.; " Le Pêcheur à la Ligne," second of two states, H. 0,302 × L. 0,229 mm.; " Pêcheur de Saumon," early morning, two interesting states, H. 0,260 × L. 0,360 mm.; and " After the Day's Work," an old farmer feeding a tired horse while a boy looks on, lying on the ground. This delicate etching has a solacing emotion of repose and twilight.

4. *Ecclesiastical Scenes and Episodes.*—" Procession dans une Église Espagnole," five states, all different; the fifth measures H. 0,700 × L. 0,420 mm.; " Les Donneurs d'Eau Bénite," second of two states, H. 0,368 × L. 0,268 mm.; " Procession dans les Caveaux de l'Église Saint-Médard," the sixth of seven states, H. 0,195 × L. 0,398 mm.; " Les Chantres Espagnols," the fifth of five states, H. 0,271 × L.

[1] Another etching with nearly the same title is a little coloured with sand-grain; it is not an episode of prayer in church, but a peasant woman with a basket, out of doors, seated on a bank at the foot of a wall. Only five proofs exist. H. 0,285 × L. 0,200 mm.

0,370 mm.; "La Communion dans l'Église Saint-Médard," first of two states, H. 0,363 × L. 0,270 mm.; "Le Baptême," third of four states, H. 0,381 × L. 0,278 mm.; "Le Moine à l'Orgue," first of two states, H. 0,297 × L. 0,110 mm.; and "Intérieur d'Église," devotion in church, an etching in six states, perhaps preferable in the sixth, H. 0,160 × L. 0,125 mm.

5. *Scenes from Popular Life.*—"Les Mendiants Anglais," third of four states, H. 0,160 × L. 0,145 mm.; "L'Ambulance," H. 0,370 × L. 0,265 mm.; "La Mort du Vagabond," third of three states, H. 0,550 × L. 0,390 mm.; and "Les Bûcherons," three states. The second is toned with aquatint, while the first is a pure etching. H. 0,673 × L. 0,416 mm.

6. *Illustrations.*—Eight plates to illustrate the stories of Edgar Poe.

7. *Decorative.*—"Tête de Satyre," second of two states, H. 0,287 × L. 0,195 mm.; "Marteau de Porte," second of two states, H. 0,295 × L. 0,202 mm.

8. *Pure Landscapes.*—"The Storm," second of two states, a very fine drypoint; "Dans la Forêt de Conteville," second state, a deeply bitten etching; "The Barge, Evening," third state; "La Forêt de Conteville," third state, a noble print; "La Maison du Charron," H. 0,100 × L. 0,175 mm.; "Le Long de la Rive," H. 0,174 × L. 0,216 mm.; "Le Coup de Vent," H. 0,570 × L. 0,470 mm., a very important plate, and many other subtle and airy glimpses of varied countryside.

9. *Portraits.*—Cardinal Newman, a drypoint, only four proofs exist; Auguste Rodin; Hector Berlioz, third state; Legros himself, in 1880, third state; G. F. Watts, R.A., third of four states, a drypoint; Léon Gambetta, Cardinal Manning, and Jules Dalou, fifth of six states; Sir Edward Poynter, fifth of five states; Thomas Carlyle (aquatint), third of three states, also an etching enriched with drypoint; Frédéric Régamey, third of three states; and "La Petite Marie," a drypoint in three states, dating from 1875.

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PART II

THE BRITISH SCHOOLS

PREFACE TO PART II

I

BRITISH etching began to interest me forty-six years ago, at the Slade School of Art. A new-comer not yet seventeen, I noticed new things and listened to a new jargon as though a wishing-cap had plopped me down suddenly in a foreign land. Some fellows who talked about "grounds" and "stopping out," and whose fingers were blotched with a yellow stain, were favoured too much, getting private talks with Legros easier than anyone else. They were etchers, these immortals, and William Strang was among them, like J. B. Clark. His first published plate, brought out by *The Etcher* in 1881, was signed W. Strang, F.S.P.E. It represented a woodman; but that string of letters after his name and its pride of craft enabled me to take only a mild pleasure in forestry. Fellow of the Society of Painter-Etchers! And Strang was only three years my senior.

Another Sladeite romped into publicity before Strang. It wasn't J. B. Clark, but G. P. Jacomb-Hood. He had a plate in *The Portfolio* as early as 1880, showing how "A Gentle Knight was pricking on the plaine."

One day I was told by a writer on art, my uncle, G. T. Robinson, that Legros did not originate the fervour for etching, as many youngsters believed; that the Etching Club had fostered keenness through many years, producing at last a genuine movement. For this reason I should go through the Club's publications, and connect them with earlier etchings. Thus a beginning was made, and to begin any good hobby study is a very enjoyable test of character, for its end cannot be reached in the brief seasons of a perishable life. So there's no need to treat it *very* methodically. Ramble over it, picking and choosing what you like best.

But one thing certainly should end—the neglect of British etchers, even by men who publish books on etching. To drop connecting links

of tradition is very bad for any art, because it prevents a nation from taking a continuous pleasure in aiding the art's continuators. There are writers who talk about "the *revival* of original etching which characterized the latter half of the nineteenth century." Why don't they keep to history? Why don't they say that the art of etching, original and interpretative, was evolved into new phases? This was a development, not a *revival*. Science after science passed through changes that seemed revolutionary, but no man of science spoke of a *revival*. Old traditions were preserved in science like old milestones on highways.

To illustrate the mischief that is done by habits of neglect towards British etchers, continued from generation to generation, let me say that beautiful soft-ground etchings by J. S. Cotman can be bought at seven shillings and sixpence, ten shillings and sixpence, and a guinea apiece. Gainsborough's soft-grounds were as pitifully cheap some forty years ago, and less, like Rowlandson's. Then there is Prout. His many soft-grounds and aquatints are his very own; there's nothing like them abroad. Yet they are treated as valueless. Note well their variety: it ranges from the majestic windmill landscape that I illustrate, to ancient cottages of many types, some of which suggest even more about rustic hardships, borne with courage through many generations, than do the careful and accurate many pages in *Six Centuries of Work and Wages*, by Thorold Rogers. Prout, indeed, in his aquatints and soft-ground etchings, is a poet among old English villages, bridges, historic country-sides; and those who knew him personally during his incessant fight against bad health, loved him even more than Charles Lamb was loved.

And now that Old England is becoming post-warworn with hideous makeshift cottages, Prout is only one of several old etchers who are worth rediscovery, if only because they have been turned into historians by time's whirligig. Paul Sandby is another, and a versatile another, for his wayfaring through England into Scotland, and into Wales, whether we follow it in his line-etchings or in his aquatints, is an observer of human character among rich and poor, as well as a landscapist. A set of little and wee plates by Sandby, types of character sketched from life, should be contrasted with John Thomas Smith's Etchings of *Remarkable Beggars*,

Itinerant Traders, and Other Persons of Notoriety, in London and its Environs, forty-nine plates including the title, published in the year of Waterloo.

Yes, believe me, there is a jolly hobby-horse to be ridden among many old-time etchers who have been neglected far and away too long. This book of mine is an introduction to this hobby-horse and its main enjoyments. There is a big lot in it, of course, which I do not know, and cannot, in the circumstances, hope ever to know. What Andrew Lang said of Dumas' thousand volumes is true also of old prints and new by generations of British etchers. "We only dip a cup in that sparkling spring, and drink, and go on,—we cannot hope to exhaust the fountain, nor to carry away with us the well itself."

But enjoyment of a hobby that adventures into past periods depends on what equipment we carry with us. Sympathy is needed, enduring sympathy, with imagination, and a glad willingness to be impartial. One thing more than any other we should remember, namely, that works of art have been divided, by varying gifts among their authors, into distinct species, which invite from us, and should receive, as much impartial judgment as we give to distinct species of birds or of trees and flowers. So let us not be snobs towards any species, though a good many are not easy to accept after new vogues have demoded them.

No person who goes about unattended by a keeper would hate daffodils because they differ from cedars of Lebanon, nor try to exterminate wrens because they never sing like nightingales. Yet Wrens in the fields of visual art are shot at with Lewis guns of criticism, which go off more rapidly when the British people counter-attack, rescuing Birket Foster in water-colour, for example.

Critical energy without end has been wrongly directed, because many distinct species among artists have been excluded from that impartiality which tries to appreciate nature's relative values. And, in this matter, artists have been no wiser than critics. Michelangelo found nothing but pretty trifles in Perugino, and far too much flexible courtiership in Raphael. To him, they were Wrens of Art.

It is a moot question whether blunders of æsthetic criticism made by

expert judges have been more or less notable than those which lay buyers and collectors have committed. Certainly they have been bad enough, and also numerous enough, to be very useful to us all as warnings, if not as admonitions. To see how etching has fared in British Art, among British artists, through nearly 278 years, is a long exercise for good sportsmanship that needs a just attitude towards all distinct species of art. We are going to travel from the middle of the seventeenth century, when Francis Barlow was about twenty-four, to our own times and their deceased etchers.

II

Was it not ironic that English etching began during those very days when England became regicidal rather than bear hated politics from Charles I ? Though Puritans detested works of art, while Charles loved and protected them as friends, English etchings were published for the first time early in the Commonwealth, and their character was free from gloom. It resembled Barlow's paintings, notably in a fondness for birds and animals, landscapes and country life. Walton's masterpiece, *The Compleat Angler*, 1653, and Barlow's earliest known work as painter-etcher, 1652, date from the Commonwealth's third and fourth years, when an affection for nature out of doors cannot have looked at home among rabid political passions.

After Cromwell's period had reacted into the second Charles and his Court, this affection for " country contents " became more energetic among native artists, thanks partly to Barlow's pioneering, and partly to Abraham Hondius, a Dutch realist with a more vivid style in oil-painting than in etching. A Scottish painter, William Gouw Ferguson, who borrowed much from Weenix, was fond of birds, like two English painters, Marmaduke Cradock (*c.* 1660–1717), and Charles Collins (1680–1744). They took their cues from Barlow (*c.* 1626–*c.* 1703). Francis Place and Richard Gaywood, and some other English etchers and engravers, worked after Barlow's country life ; so the initial movement in British prints, engraved and etched, had an alert sentiment for nature. Other phases of etching were not forgotten, figure subjects, portraiture,

FOUR REPRODUCTIONS AFTER GAINSBOROUGH. *Etched and aquatinted by* THOMAS ROWLANDSON in 1789, after original drawings from Charles Frederick Abel's Collection. *From Prints belonging to Mr. W. T. Spencer.*

1.

2.

3.

4.

REPRODUCTIONS IN SOFT-GROUND ETCHING AFTER GAINSBOROUGH. 1. and 2. *By* JOHN LAPORTE, 1761-1839, *who etched thirty-three in all.* 3. and 4. *By* W. F. WELLS. 1762-1836. *who etched thirty-nine in all. From Prints belonging to Mr. W. T. Spencer.*

and architecture ; but the most English etchings were those that viewed life from a countryman's varied standpoint, and a few glimpses of the sea and ships came from the versatility of Barlow and Francis Place.

Now this beginning out of doors reminds me that landscape, country life, and seascape have been dominantly active among British etchers from Barlow's times to our own. Landscape styles and variations have been mainly what J. M. W. Turner called them (after a talk with his friend W. F. Wells) : Historical, Pastoral, Elegant-Pastoral, Mountain, Marine, and Architectural. Though Turner was very ardent as a fly-fisher, and attracted by shooting, neither he nor Wells put a name on landscapes considered in their relations with sport. Then there are farming phases of landscape, inspired by sweat-on-the-brow work in fields and woods, which have had enough realism not to be really Pastoral. W. H. Pyne's etchings are examples, like Rowlandson's etched and aquatinted country life. Take Rowlandson's pair of aquatints, real masterpieces, called " The Smugglers " and " The Excise Men." Who but he could have put into them so much power, and economy, such ample design full of genuine life and character ?

Never to separate the ups and downs of art movements from changing types of society is an elementary principle to all who review the past, every period having its own æsthetic needs and creeds, with its own prejudice and cant.

Present-day writers on etching, when they review old work, not only spend far too much time among familiar foreign etchers ; they carry with them attitudes towards art which are often too contemporary with current aims to be widely impartial towards any past period. A few months ago, in an important book, Mr. E. S. Lumsden, when reviewing a soft-ground etching mixed with aquatint by Gainsborough, allowed to-day's æsthetic vanity to exclaim : " This bold, loosely handled plate is, in style, nearly a hundred years ahead of its period." " Ahead of its period ! " As though Gainsborough had no right to be Gainsborough ! And Gainsborough was only one of several pioneers who achieved bold, loosely handled plates. Take Morland's soft-grounds, and Rowlandson's union of soft-ground and aquatint. In organic line-etching, too,

Rowlandson did some important work. There's a plate of Easter Monday festivities, for example, and another of a stag at bay. I illustrate his charming "Farrier's Shop," which still has a future within its radical candour and sincerity.

Mr. Lumsden in his book leaves Rowlandson unnamed. Can it be right for his research to go over a big artist like a roving bird over a lofty hill? He neglects other Englishmen also, Stubbs, Gillray, Morland, Pyne, Laporte, Prout, Robert Hills, the sailor-boy etcher Cooke, etc.; and even the very first outstanding English pioneers, Francis Barlow and Francis Place, even *they* are omitted from a book on *The Art of Etching* that contains 208 illustrations and 376 pages in all.

Three pretty recent rediscoveries Mr. Lumsden does review: John Runciman (1744–68), Lord Aylesford (1751–1812), and John Clerk of Eldin (1728–1812); but to honour British etchers of note already withdrawn from unmerited and long neglect cannot do enough justice to free and original research. Barlow's pioneering was, and is, a bigger thing, as well as much earlier, than that of those very gifted men, Clerk, Aylesford, and Runciman. Note, too, that *before* the rediscovery of this trio, English critics looked cocksurely into British enterprise of the eighteenth century and found no etched work worth noting, apart from a few prints by Gainsborough and Hogarth.

Mr. Lumsden gives a half-glance at Hogarth, and his few lines are worth quoting:

"In England the only etcher who merits any attention at this period is William Hogarth. He was one—the greatest—of a group of satirists and cartoonists who used etching amongst other mediums to express their comments on the life of their time. Hogarth, however, being a great portrait painter, produced a few plates of importance artistically, notably the 'Lord Lovat,' but even here the work suggests the outlook of the engraver more than a little."

These remarks fail to connect Hogarth with his English forerunners, etchers, engravers, and painters. Then comes familiar talk about foreigners well known to all students of art. There is no attempt either to appreciate Hogarth as Hogarth, or to analyse with enjoyment "The

12th Lord Lovat," whose revelation of complex character is a triumph swift and manly. There is no need to know what history has to say about this Lord Lovat. Enough is expressed in Hogarth's etched plate to inspire a long tale full of variety. The longer you brood over it the more you will be fascinated. Further, though Hogarth worked as a line-engraver for daily bread, because his paintings—that later generations would value increasingly—were then very difficult to sell, is it not admitted that his most artistic prints were, and remain, his pure etchings? Their technical qualities, whether we like them or not, were chosen by Hogarth himself. If he had preferred others he had skill enough to employ them; but can we reasonably suppose that more human nature in a very remarkable sitter could have been bitten into a plate by any acid bath controlled by Hogarth? And we must remember that special printers of etched plates were unknown in Hogarth's time.

Again, according to Mr. Lumsden, Hogarth is the only English etcher of his period "who merits any attention." Yet I have by my side (in the Print Room, B.M.) two portraits by Jonathan Richardson, dated 1738 and 1739, that should be welcomed as pioneers, like Hamlet Winstanley's earnest adventures. Paul Sandby's etching of "John Balfour's Coffee House at Edinburgh" is dated 1752, and he signed an earlier plate in 1747. Is Paul Sandby a pioneer to be treated scornfully? Then there is the great George Stubbs, a big master in a very difficult field of work that united fine art in etching to scientific research.

And you will do yourself more good than harm if you give some attention to J. Collet, Elisha Kirkall, Captain Baillie, Worlidge, Charles Knapton, David Allan, David Deuchar, Arthur Pond, and Smith of Chichester. Then there is Benjamin Wilson, 1721–88, painter-etcher, electrician, and Fellow of the Royal Society.

Hogarth wanted to form a partnership with Wilson in order that they might entice portrait-sitters from Reynolds; and another anecdote in Wilson's autobiography would entertain Mr. Lumsden. Being vexed by the assertive vanity of the painter Hudson, a connoisseur who made much ado over Rembrandt, Wilson believed that his own knowledge of Rembrandt's etchings, acquired by technical practice, would enable him

to make an imitation of a Rembrandt landscape that would entrap Hudson.

Choosing a rare print which this expert desired to buy, Wilson studied it in a private collection, and then began to forge industriously, while using as model a drawing which he had made mainly from memory; and though at last he was not well pleased with his facsimile, he thought it might be good enough for its hoodwinking purpose. The counterfeit print was put among many genuine Rembrandts, then taken by a Dutch salesman to its likely home, poor Hudson's gullibility, and there—after paying six immortal shillings—the print remained safely for a while.

For Wilson's joke was not yet completed. It ran on into several episodes. Thus Hudson was very proud of his bargain, and told Peter Toms (who painted his draperies), and a connoisseur named Herring (nephew to the Archbishop of Canterbury), that his new landscape print had better perspective and finer light and shade than he had ever seen by Rembrandt. No wonder Hogarth came into this comedy, full of mischief. Let a good joke be extended! Let Wilson make another deception, so that a printseller in St. Martin's Lane, called Harding, reputed to be very knowing towards Rembrandt's etchings, might be angled for and landed, like Hudson. Wilson agreed, and etched another imitation, choosing an old man's head; printed a proof lovingly on India paper, and sent it by the same Dutch salesman to Harding, who took it in for thorough examination by candlelight, as well as by daylight from dawn to sunset. A day given to expertism got rid of all doubt, and enabled Harding to buy the proof for two guineas—and a bottle of wine.

What fun! But imagine what Harding felt when someone told him, weeks later, about Wilson-Rembrandt's practical joke! He thought of a prosecution, which would have advertised his belief in a Wilsonian Rembrandt, but legal advice steered him into caution. One day some consolation would come to Harding, for he would learn from laughing clients that Sir Edward Deering, with one of Wilson's fakes, had taken in Lord Duncannon, who piqued himself greatly on being a connoisseur. Other dupes—and these were deemed much better judges of Rembrandt's

manner—were Arthur Pond, painter, and etcher (with chiaroscuro), and Dr. Chancey.

Wilson earned two pounds eight shillings as a practical joker, and spent it hospitably on a good " English roast for supper," to which as many as twenty-three artists were invited. Wilson put Hogarth on his right, poor Hudson on his left, and when the roast was brought in, a really noble sirloin, it was decorated abundantly—not with greens and horse radish, but—with the faked Rembrandt etchings !

Yet Hudson counter-attacked, declining to believe that his dear bargain was a print like those which Wilson offered on plates of roast beef. To convince him that it *was*, really and truly, Hogarth probed his fork into a print and handed it to Hudson. And Wilson produced a book in which he had put a great many trial proofs, showing how his plates were etched and completed. Every guest hoped that Hudson would end a good joke by laughing, but he lost his temper rudely, and provoked Wilson into publishing both plates.

The landscape prints were sold for sixpence apiece, and the old man's head for one shilling. Hogarth wanted Wilson to sell them at twopence apiece, but printing cost more than that. There was a great demand. Both plates were almost worn away by frequent use.[1]

III

How do you like this true story and its life and fun ? Are they not worth much more to us, in a chatty, intimate history of English etching, than that incorrect assertion about Hogarth as the only English etcher of his day " who merits any attention " ? To live in thought with old pioneers, whether they were big men or little, is to begin at the beginning ; and Benjamin Wilson's joke keeps a student's mind entertained, and also prudently uncensorious. We gain nothing, for instance, if we say that J. Bretherton, who published some of his etchings from 134 New Bond Street, London, brought out several prints after Bunbury in a very scratch, scratch, pin-pointy style, having no value as art ; but we gain

[1] I take this practical joke from a typescript copy of Benjamin Wilson's autobiography, a typescript that belonged to the late John Lane. The memoirs were printed after their author's death.

a great deal if we remember that his "Pot-Fair, Cambridge," 1777, and "The Xmas Academics," 1773, helped to connect early English caricature of Cromwell's period with Gillray and George Cruikshank, who were very important social influences. Gillray's long "Procession of Napoleon," a tinted etching, is a masterpiece in its own kind, like Rowlandson's fire in an inn-yard, an etching admirably aquatinted by Malton. Brethertons are useful in all big popular movements that have a rough beginning. Besides, it is good to remember that experts of art deceive themselves, like medical specialists, in a good many of their diagnoses; while we learn nothing at all good from Mr. Lumsden's haughty rejection from his book of many British etchers whom we should value highly, if only because of the brave struggle they made against foreign invaders.

Technically, Mr. Lumsden's book is excellent, invaluable to professional students, being full of first-hand experience and clearly expressed. I put myself gratefully among its pupils, then. But good technical books on etching have not been uncommon; and layfolk who should learn to love and buy etchings, are they not alienated from art by chapter after chapter on tools and processes? As ordinary lovers of music have no need to learn counterpoint and harmony before they take tickets for a concert, so most people have no need to worry over technique before they love and buy etchings. Indeed, to attract new lay appreciators and buyers, patiently and gradually, is far and away more useful and necessary than to produce more etchers, whose lot nowadays is not "roses, roses, everywhere." Plain as this fact has been for a long time, it is equally plain that the easy work of producing more and more young artists has received a great excess of regulated zeal, which might well be diverted towards a hearty encouragement of buying appreciation.

IV

In some respects etchers have had, and still have, notable advantages over sculptors and painters. It has not been easy for them to claim too much freedom, their needles and acid baths having kept them under a

A GREAT STUDY OF CHARACTER. *By* WILLIAM HOGARTH.
1697–1764. *From an original etched print. Victoria & Albert Museum.* $13 \times 8\frac{1}{8}$ *in.*

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less pliable discipline. Novelty-seeking, often a far-sought " originality " that is dear-bought, has never been a gadabout in *their* adventures. Cubism, for instance, and other phases of da-da-ism, would have been drowned in acid baths. And is it not also fortunate that etchers have gained from the art of printing a power which has multiplied, or *should* have multiplied, their appeal, inviting them to show far and wide, at first hand, in a circulating influence, their individual gifts, sometimes as original workers, and sometimes as interpreters ? Consequently there is no need for etchers deliberately to make their appeals to tiny sects, like those which have supported little groups of painters. At all times etchers are free to love that great ideal of good-fellowship which may be called Shakespearian, and by which art is united to, not divorced from, daily life and most people. Not only can etchers express themselves plainly and directly to people scattered all over the world ; they can do this in varied and excellent work which can be sold at low prices ; even *very* low compared with necessary prices asked by painters and sculptors.

Printsellers, it is true, like to see etchings in smaller editions than free trade in good art-work justifies ; but no commercial dodge for raising prices can resist public criticism, and speculation in small editions will become less and less when a great many people, knowing much more than they do now about etched work and its enjoyments, begin to ask with authority for larger editions. Besides, when an etcher is negligent towards commercial values of his coppers and zincs, very curious things may happen. In this connection Seymour Haden related a story that remains entertaining, but not quite correct. Let me give it in his own words :—

" The most exquisite series of plates which Whistler ever did—his sixteen Thames subjects—were originally printed by a steel-plate printer, and so badly, that the owner thought the plates were worn out, and sold them for a small sum in comparison to their real worth. The purchaser took them to Goulding, the best printers of etchings in England, and it was found they were not only perfect, but that they produced impressions which had never before been approached, even by Delâtre." [1]

[1] *Scribner's Magazine*, 1880, p. 589.

In this story, as in many another, a distributor earned far too much because a man of genius fumbled with his own property. But Haden's account, right in principle, is incomplete. Whistler's Thames plates were printed very well at first by Delâtre and by Whistler himself. Later Whistler sold them to Mr. Ionides, who had one hundred sets printed by a steel-plate printer, who did not know how to bring out their etching merits.

Some of these sets Ionides presented to his friends ; others were sold by Ellis and Green. After a while the copper plates were sold again, this time to the Fine Art Society, whose director had a high and just belief in Goulding ; but Goulding's printing, while very much better than that which had been done for Mr. Ionides, was not regarded as an improvement on Whistler's and Delâtre's. Was this the end of market adventures ? Not yet. Those magical Thames plates, sold so unfortunately by their author, were bought by an American, Frederick Keppel of New York, a printseller of sound judgment, who had their steel faces removed, and then obtained from Goulding some very good impressions. This done, the copper plates were destroyed.[1]

There are two good points in this frequent use of copyrights which Whistler should have kept as a duty belonging to his profession. The coppers were not destroyed too soon ! Do you feel annoyed whenever a good etching is published in a smaller edition than competent printing could obtain from a plate well-bitten, in fine impressions, perhaps unaided by a steeled surface ?

And there is another question to be put candidly. When etchers of high rank issue their work in a very limited number of impressions, do

[1] The facts in this story were collected by Dr. Nazeby Harrington. The set of impressions turned out by the steel-plate printer should be very useful as a lesson to present-day writers on etching, who rarely give enough attention to the place occupied by printing in the history of etching. They forget that British etchings in what I may call the pre-Goulding periods were generally printed by men who worked for engravers, and who had no love for the special qualities of bitten work. Only an etcher here and there could afford a press of his own, because the purchasing public preferred engravings to etchings, or an etched foundation finished elaborately with burins. When these facts are forgotten, present-day etchers and writers are often very unjust in their criticisms of old British etched work. They look at it and say : "Far too much like line-engraving. The special qualities of etching are absent. We moderns are far and away better !" If present-day work were sent to steel-plate printers it would fare as badly as Whistler's sixteen Thames subjects fared when Ionides chose a wrong craftsman to print them.

they fail to see that, by doing so, they make war against their posthumous fame and its circulation ? How many of the few impressions, a century hence, and less, will remain among private collectors ? Do great etchers really wish to be shut up for ever in national print rooms ? To circulate is their true and rightful fame, present fame and future. For this reason alone I would oppose tenaciously a very bad vogue of small editions, remembering how Milton set his countrymen a penmanship example when he attacked another sort of taxing restraint on circulating enterprise endowed with gifts of the spirit.

A mercantile passion for etchings out of print began, somehow, with a thing very much praised, " the ' modern ' spirit in art," so called. We shall see how Barlow printed three times from his etched plates ; and Rowlandson, Howitt, Hills, George Cruikshank and " Phiz," etc., whenever they etched, never *tried* to afflict the circulation of their work with phlebitis. One point more. Soft-ground etching became a vogue because it could be employed in more or less popular publications, as in drawing-books, and also in John Laporte's good prints after Gainsborough's landscape drawings.

Similar prints after Gainsborough were made by Turner's friend, W. F. Wells, and much finer ones by Rowlandson. A desire to win popularity for good and great work was the originating motive power behind reproductive etchings ; and now that our country's population is enormously larger and much better educated, etchers and printsellers should remember that to amuse, and to go on amusing, a large enough number of persons, generation after generation, is the one thing in every art by which genuine success and fame are distinguished from each other. For Fame is often accompanied by a very limited day by day appreciation, while Genuine Success wins and keeps popularity, like Shakespeare's.

Has it ever occurred to you, as it did to Herkomer, that art's enjoyments would be enhanced, and even multiplied, if exhibited prints and pictures were arranged always in contrasts between past and present aims, methods, and styles ? Suppose every show of new etchings displayed enough typical old work to illustrate continuity in evolutional changes ? Should

we not run counter then to that excessive ardour towards current modes and moods which never fails to cause bad reactions? The more we idolize æsthetic doings of to-day the more certain are we to provoke incalculable revulsions of sentiment. We trifle with laws psychological, and when a great rebound of æsthetic feeling comes, favourite painters and etchers begin to go through a very humiliating ordeal, which may be for a long time very harmful to their merits as artists.

There are Victorian artists, including a good many etchers, whose present-day neglect will pass away; but their recovery might be rapid if some of their finer works were hung in exhibitions side by side with to-day's productions. Companionship with the dead, the dead who should go on living in their best work, is a beautiful thing. It invites us to live a great deal longer than three score years and ten; to live through past centuries, indeed, keeping company with "the simple great ones gone," but without wishing to copy them. Let us ramble heartily among British etchers of different periods, noticing how they live together, whether they behave as friends or show here and there a narrow party spirit.

How to make etching more and more popular, because more and more pleasurable, is a very useful and necessary thing; but there are hindrances. There is no radial centre for etching and drypoint, no illustrated magazine devoted entirely to them and their circulation. Though times are very bad, a quarterly publication would find a sufficient number of subscribers, I believe, which might do for etchers perhaps as much as was done for them by *The Etcher*, and *English Etchings*, and the old *Portfolio*, three Victorian magazines. It would help to distribute new work.

Now problems of distribution cannot receive too much careful thought. They have acted as evil things to etchers from Barlow's time to our own. To-day they are numerous, these problems, and very oppressive, for distribution in art, as in all other things, has become perilous to productive and creative workmanship.

There are purchasers enough, potential buyers, for good editions of all good etchings, but their patronage cannot be won while distribution remains what it is—far too costly, and also grooved in routines.

I find it encouraging to note how even worse troubles were encountered when Britain's population was small, and heavy long waggons carried produce from place to place; when even London had only a few art-dealers and booksellers. Carriers' waggons being very cumbrous, ploughed up neglected roads, making deep furrows. At last a crisis came, about 1750, and Old Father Antic the Law hit upon a funny idea—that wheels with very wide tyres would do less damage by rolling public roads!

Agasse painted a picture of a huge, ornamented covered waggon that travelled to and fro between London and Ludlow, harnessed to six—and sometimes eight—fine horses. Its wheels had tyres reported to be fifteen inches wide; but my credulity has not yet reached a full baker's dozen.

Next chapter we shall move from etcher to etcher till we enter the wide-wheeled period of distributive salesmanship.

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CHAPTER I

THE FIRST PIONEERS

FROM FRANCIS BARLOW TO JAMES SEYMOUR

I

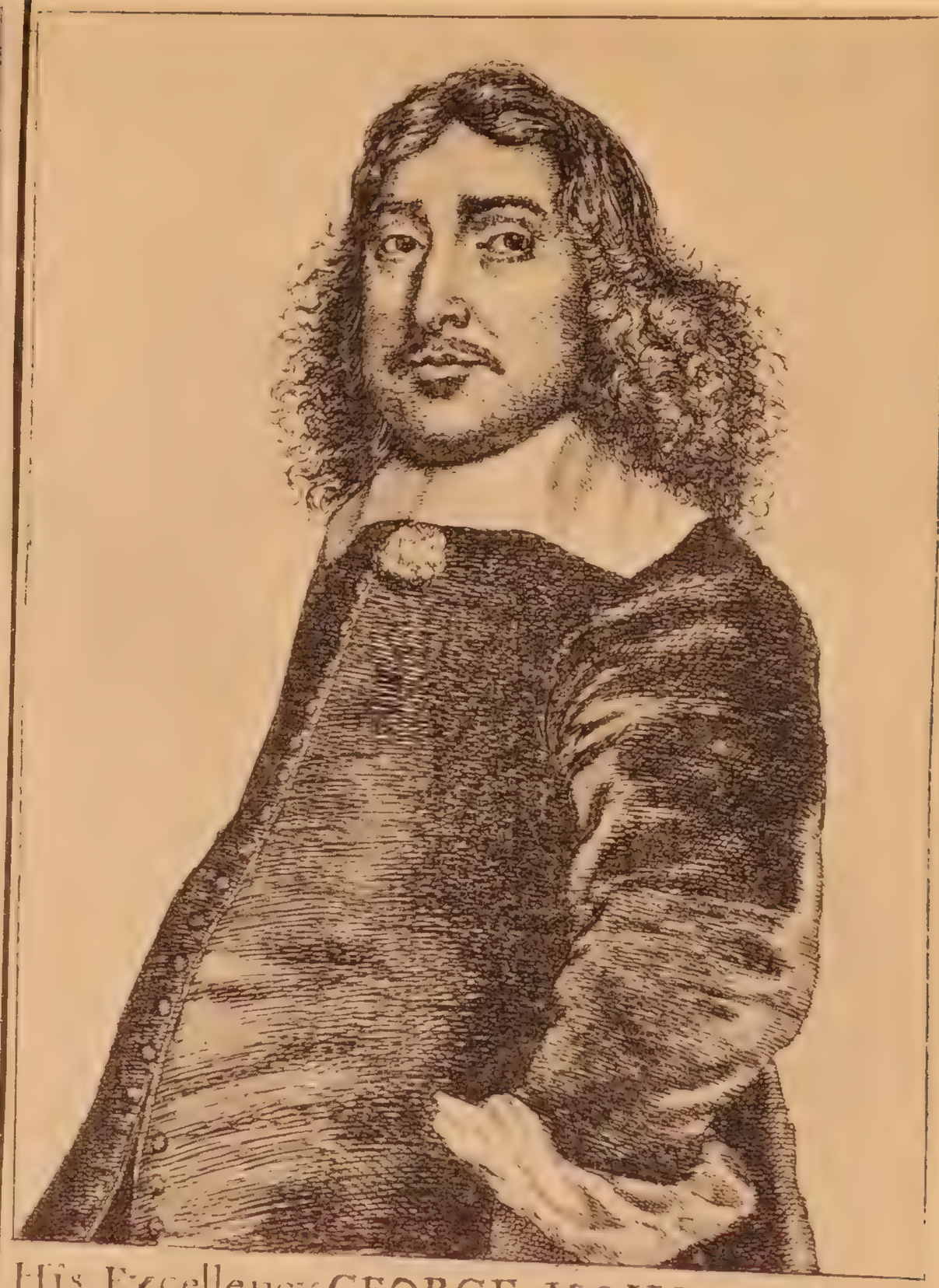
IN 1725, or a little later, a very good collector of original research, George Vertue, put his hand on a few early prints composed and etched by Francis Barlow. They were done for a book written by a minor poet, Edward Benlowes, an ardent Royalist, who inherited Brent Hall in Essex, and began life with money enough to help authors and artists ; but died in bitter poverty, at Oxford, in his seventy-third year, 1676, hungry and cold, during a very hard winter, according to Anthony Wood.

Benlowes invited Barlow to etch some illustrations for a poem divided into cantos, also a portrait of the author, and Barlow formed an original blend of allegory with two contrastive things—hints of country life, and a minor poet's downright vanity. Barlow was chosen for this commission because of his known affection in art for birds and animals, drawn from nature. I say "known affection" because of a few words in Evelyn's diary which were written on January 19th, 1656: "Went with Dr. Wilkins to see Barlow, the famous painter of fowls, beasts, and birds."[1]

Fame being a will-o'-the-wisp, George Vertue always wanted to find out when and how artists became men of known name. Dates in their careers he noted carefully. Dates, indeed, form biographical step-ladders, which enable us to go up and down the rise and decline of important lives. Vertue, himself an engraver, viewed with a professional eye his find of

[1] Dr. Wilkins, afterwards Bishop of Chester, married Cromwell's sister, and Evelyn says of him that he "took great pains to preserve the Universities from the ignorant sacrilegious commanders and soldiers, who would fain have demolished all places and persons that pretended to learning."

PORTRAIT OF EDWARD BENLOWES, 1652. *Etched by* FRANCIS BARLOW, c. 1626-c. 1703. *British Museum.* 11⅛×7 3-16 *inches.*



PORTRAIT OF THE FIRST DUKE OF ALBEMARLE, 1608-1690. *Etched by* RICHARD GAYWOOD, *died* c. 1711. *British Museum.* 5 6-8 3 12-16.

THREE PLATES FROM BENLOWES' *THEOPHILA*, 1652. *By* FRANCIS BARLOW. *From original etchings in the British Museum.* 7¼ × 5½.

Barlow prints, then wrote a memorandum in the third volume of his notes :

" Several prints drawn and etched by Barlow, with the picture of Edward Benlowes, Esq., in fol., for his book of Divine Poems, *Theophila*, printed in 1652. By this it appears that Barlow was then a man of some fame and reputation. The animals that are etched are done with spirit and judgment."

Benlowes in 1652 was forty-nine, and Barlow's senior by about twenty-six years. Around their collaboration were Puritan zealots, who, a year later, would bring into political contention a pious leather-seller named Barebone, whose complete Christian name could never be outrivalled : " Unless-Jesus-Christ-had-Died-for-Thee-thou-hadst-been-Damned."

To publish at such a time a poem written by a Royalist, with costly plates by Barlow and other artists, required much originality in courage, though less than was put into Barebone's christening ; but Benlowes, also a fanatic in his own way, was governed by moods that made him very ardent, and eccentric, and generous ; even *too* generous, for he lost his fortune by being lavish to all hobbies, including relatives and friends.

Theophila, or *Love's Sacrifice*, appealed to Benlowes as " a divine poem " about the soul. Yet his mind capered into burlesque. Take his comment on drinking too much wine :

> " Cheeks dyed in claret seem o' the quorum
> When our nose-carbuncles like link-boys blaze before 'em."

Poor Benlowes was attacked bitterly by many persons, including a literary kinsman, *Hudibras* Butler (1612–80), though his poem's illustrations were good enough to placate reviewers. Printsellers, too, becoming ruthless towards Benlowes, tore plates from his book to sell them one by one. Full folio plates went first, but even vignettes in the text were ravaged by greedy retailers. Consequently, copies of *Theophila* became very scarce. And now they are problems in bibliography. How many etchings did Barlow do ? How many illustrations should a perfect copy contain ? I cannot find out. According to Lowndes, there should be thirty-two, while George Saintsbury declares that hardly any two

copies agree, and that the tale seems to vary from six-and-thirty downwards of illustrations. Certainly downwards. Which auction record has more than twenty-five? A copy with twenty-five was sold in 1890 for fourteen pounds; a wee price, for this particular copy had four plates by Hollar, those of the Seasons, as well as Barlow's etchings, and work by other men.[1]

The British Museum needs a copy of *Theophila*, but the Print Room enables us to see how Barlow worked for Benlowes. This we can see in a preliminary drawing and in four etchings. One etching is a portrait of Benlowes, a notable portrait, certainly surrounded with too much bordering, but well drawn, subtle, and friendly. I reproduce it, placing it side by side with Gaywood's "General Monk," which will recall to your mind what Pepys wrote about George, 1st Duke of Albemarle. A drawing done with Indian ink, measuring H. $7\frac{1}{2} \times$ L. $5\frac{5}{8}$ in., represents Theophila in the midst of deadly sins, which are symbolized by wild beasts; kneeling she prays for guidance at a fountain with a cross above it, emblematic of the New Testament's healing charity and sacrifice. Behind, neatly sketched, a great drama from the Old Testament is present —Adam and Eve are tempted and driven from the Garden of Eden. Barlow's etching from this design is young work alive with intelligent enterprise, no doubt better in some parts than in others. No other Englishman of Barlow's time would have been guided by so much observation united to so much imaginative tact and sympathy. And how remarkable it is that his fondness for animals and the country should have made its first appearance in a religious allegory, then a very uncommon phase of art in English prints and drawings!

In another etching, suggested by eight lines of Canto V, Benlowes and Theophila are accompanied by a dog and a cat, as well as by two birds, an agitated eagle, perched on an open parapet, and a quiet owl (a Greek and Roman emblem, for owls in Holy Writ are commonly associated with desolation, not with wisdom). A glimpse is given high up of a solid heaven, such as Bunyan liked to see in day-dreams of a celestial city; an angel stands near the open parapet, with her right arm raised hopefully;

[1] It came from W. H. Crawford's Lakelands Library, County Cork.

and three winged figures fly as a trinity towards a walled entrance haloed with stars and thin bright clouds.

To design etchings for Benlowes was a big adventure. As Theophila personated the Soul, Benlowes was ambitious on her behalf. She must rise upward from his presence, " rapt by bright angels to the Skies," aided by weak lines of verse and Barlow's etching needle. In another subject—poor Barlow !—Theophila sits in befurred robes to be crowned by a heavenly winged figure, while an eagle attempts to fly up with Benlowes' poem, the poet looking on, seated at a table, quill pen in hand, and his right foot resting on a globe of the world. Vanity is often funnier than humour ; but consider Barlow's difficulties, etching after etching !

Still, he fared well, showing alert ability in many ways, a few animals and birds refreshing his plates with some nature-study.

I reproduce these Theophila designs, which mark very well indeed the good start made by English etching two hundred and seventy-three years ago. They have never been reproduced by any other student of etched work, Barlow being an Englishman, and therefore an etcher to be kept in limbo ! Note in these three prints a very uncommon variety of things : architecture, furniture, human figures, a Juno-like winged figure, birds, domestic animals, wild beasts, and a landscape. Though the plates are printed too much as line engravings, they have maturity enough everywhere in touch and biting to suggest that good earlier work by Barlow's needle prepared for these adventures with Benlowes.

I have searched for this initial work, and with help from Thomas Dodd, a Victorian expert (not valued enough to-day), believe that one piece of it is to be found in a book published at The Hague, for Sam Brown, 1649 : *Electra of Sophocles. Presented to Her Highnesse the Lady Elizabeth. With an Epilogue, shewing the Parallel in two Poems, The Return and The Restoration. By C.W.* Its frontispiece, a small oval portrait, represents the child princess looking towards our right hand, her face in three-quarters, with ringlets that touch her smiling cheeks. Behind Princess Elizabeth is Cupid, who withdraws a black veil from the child's head. This print, to my mind, has certainly Barlow's touch and Barlow's feeling.

Barlow was intimately known as an artist to Monk, and painted a portrait of this general, depicting him in military uniform. An etching that soon became very scarce was made from this picture, and in course of time it was attributed to Gaywood, I believe incorrectly. And Thomas Dodd, coming to this opinion also, said : " As this print does not carry his [i.e. Barlow's] name in such a way as to express anything more than that he painted the picture from which it is taken, it has been erroneously ascribed to Gaywood ; which it evidently is not, as it is etched with far more delicacy in the execution than that of Gaywood's style, and is in coincidence with what we know of Barlow's real productions. . . ."

Gaywood owed as much to Barlow as to Hollar, and once he put his name to a piece of work, with Barlow's leave, which was only in a minor part his own handicraft. This fact you will find in John Evelyn. It is possible that Gaywood's etched portrait of Monk in mufti was done from one of Barlow's drawings. Even after Monk's death Barlow's art was connected with his patron, in designs for the funeral ceremonies.

A good many points in Barlow's life and work are questions for open and undogmatic debate. I mention them—and pass on. Take his attitude towards certain birds, and particularly towards eagles, which he loved throughout his life, returning to them frequently. This turn of mind may have come to him from family pride, as four old Barlow families had eagles in their coats-of-arms.

II

There came a time when Barlow received from a friend a good legacy of money. Then he opened an office or a shop in New Street, near Shoe Lane, calling it The Golden Eagle, and there he began to publish at his own cost an important book, more richly illustrated than Benlowes', and more complicated also ; a book in three languages : English, French, and Latin, enriched with no fewer than a hundred and twelve of his original etchings. He chose *Æsop's Fables* because of their country life ; dedicated his book—timidly, even " prostrately," to use his own word—to a connoisseur who was also a musician and a famous physician, Sir Francis Prujean ; chose a good printer named William Godbid, who accepted

PLATE FROM *ÆSOP'S FABLES*, 1666. ANGLER AND HIS LITTLE FISH *One of the best designs.*
4 14-16×6in. FRANCIS BARLOW. C 1626 - C. 1703.

PLATE FROM *ÆSOP'S FABLES*, 1666. HUNGER DEFEATS LIFE. 5 2-16×6 5-16. Compare this design with Legros' *La Mort du Vagabond (pp. 65, 66).* FRANCIS BARLOW, C. 1626-C. 1703.

a very difficult job ; and then arranged with two booksellers to help him to distribute copies.

One of these booksellers, Edward Powell, is unimportant to us, while the other, Ann Seile, is of importance. She owned The Black Boy near St. Dunstan's Church in Fleet Street. At her little shop, on December 22, 1656, Barlow and Gaywood angled together nervously for a Christmas present, which would come, they hoped, from John Evelyn, one of Hollar's friends. They had made an etching together after Titian's "Reclining Venus," Barlow doing much more work than his friend, and if they sent a proof to Evelyn, with an explanatory letter, something better than thanks might be their reward. Barlow wrote the letter, feeling very ill at ease ; indeed, he made a little masterpiece of erratic spelling, though queer spelling was then in vogue. His concluding lines ran : "A eaching is not my profeshion, I hope you will not exspect much from me. Sir, if you shall be pleased to honner my weake (yet willing) endeavours with your exseptation, I shall ever rest obliged for this and former favours. . . ."

Evelyn received by messenger this angling for patronage at Christmas, but he did not rise to the cast. Next day, December 23rd, he concocted a niggardly letter, in dull big phrases, from his home at Sayes Court. You will find his letter—and Barlow's also—in Evelyn's Diary. Not even a Christmas goose was won by Titian, Gaywood, and Barlow ! Meantime, artist-like, Barlow and Gaywood were on pins and needles, waiting eagerly for pelf instead of lukewarm praise. Can't you see them move to and fro between their lodgings and The Black Boy ? And how were they treated by Ann Seile ? As Barlow, ten years later, put her name on the title-page of his *Æsop's Fables*, she cannot have been unkind to him and Gaywood at Christmas, 1656.

Soon after he published his edition of *Æsop's Fables*, the Great Fire of London broke out, burning a good many copies of his book. A small edition was issued, we may assume, since 112 etchings had to be printed on damped paper before any text was added to the same sheets after they had been dried and flattened. Yet copies, now and then, can be bought to-day of the 1666 edition, and bought at a price humiliatingly too small.

Three years ago a copy was offered by a bookseller's catalogue at sixty shillings, and the late John Lane bought it for his collection of old English work. Mr. Lane found the text patched with coarseness, but the etchings were unsoiled. If they had been done by a foreign artist of Barlow's value in the history of etched country life, would they have been sold for three pounds in a book well bound ? After the copper plates had been used by Barlow in three editions—the second one in 1687, the third in 1703—even then a Dutch publisher at Amsterdam, Etienne Roger, gladly printed from them once more, in 1714, because they formed a work *très utile aux peintres, sculpteurs, graveurs, et autres artistes ou amateurs de dessin, qui y trouveront des animaux et des oiseaux dessinez d'un goût exquis et d'une touche savante.*

This edition of 1714 is dedicated to Pierre Testas and his wife. On page vii. its publisher speaks of Barlow as *un peintre qui a passé dans le monde pour exceller à . . . dessiner et à . . . peindre . . . les figures des animaux, des oiseaux, des reptiles et des poissons.* Barlow's fame in his own country was killed by that Frenchified taste which stopped *The Compleat Angler's* circulation, keeping a masterpiece out of print from 1676 to 1750, nearly seventy-five years. Dr. Johnson's good advice recovered Walton's country life, while Barlow's had no rescuer. Neglect went so far that catalogues described his book of etchings, not as his own edition of *Æsop's Fables*, but as Aphara Behn's ! And this error is repeated even to-day, by libraries, and also by new books of reference !

Yet Aphara Behn is not mentioned in the first edition, and three editions published in London are all advertised on their title-pages as having been printed *for* Francis Barlow. Barlow's place of business, The Golden Eagle, is given on a decorative half-title page of the 1666 edition ; and Barlow says in a prefatory note :

" That it [his book] might be more useful for young gentlemen and ladies, as well as others, I have with great charge and trouble caused it to be . . . in English, French and Latin, that it might be more universal, and so improve their knowledge in the several languages, which I hope may prove delightful ; and have therefore accordingly placed in every Opening the Fable pictures with the several languages. . . ."

Thomas Philipott wrote in English *Æsop's Life*, and Robert Codrington, M.A., was responsible for the French and Latin. A few lines of English verse, with no merit, printed below every etching, come from an author unnamed. These parts of the book were not liked, apparently, for Barlow altered them in his second edition, 1687, telling his readers that the Latin is carefully corrected ; that the French text is " a more exact translation from the latest and best French edition " of the Fables ; that " *The Life of Æsop* " is " illustrated with thirty-one new copper plates " ; and that " the ingenious Mrs. A. Behn " . . . " has been so obliging as to perform the English Poetry, which, in short, comprehends the sense of the Fable and Moral. . . ."

These changes must have been costly, but they were of little avail. The text remained too complicated, and drew attention from Barlow's invention as etcher. A simple translation of the Fables, brief, pointed, and free from affectations, would have been enough.

Barlow was much too humble-minded towards his etching. Perhaps he feared to be regarded as a professional rival by his friend Hollar, who was very poor in 1666. He apologizes for his etched work in his first edition, both to Prujean and to his readers. But he says one really good thing. As he does not pretend to be " a professed etcher, but a well-wisher to the Art of Painting," he " cannot perform Curious Neatness without losing the Spirit, which is the main." " Design is all I aim at," he declares.

Curious Neatness ! A happy phrase in truthful criticism, since most people have valued curious neatness from etchers and engravers much more than economy and freedom.

Entertaining composition can be found among the thirty-one figure designs that Barlow added to the second edition, as illustrations to *Æsop's Life ;* but, being hard at work with his painting, which included large decorative scenes of country life for ceilings and walls, he had time to etch only six of these full-page plates, namely : Nos. 1, 2, 3, 16, 29, and 31. The others were done, with a very inferior touch, by one of Hollar's pupils, Thomas Dudley, aided, now and then, by Barlow's hand, as in Plates 20, 21, and 28. Still, a book with 143 etchings will remain a very

uncommon achievement. Those that illustrate Fables are 5 in. high by $6\frac{1}{4}$ long, sometimes a little more or a bit less. They show, most of them, that Barlow watched his acid bath with care and right feeling, but that English printers had not yet learnt to get from bitten plates those qualities that made etching preferable to burin-work. Alas! generations would go by before most British etchings would be printed well as bitten work, with what one may call enough unction and resilience. There is an etching by John Tenniel, for example, "War and Glory," printed as late as 1862, that looks like a woodcut!

III

Barlow's methods of work can be studied very well at the British Museum's Print Room, which has many of his original Æsop drawings. Around some of them is an indented line made with a stylo, showing how Barlow transferred outlines to his etching ground. Some are brush drawings, others pen and wash; they come from different periods in Barlow's early life. Their technique reminds me of an actor who cons a part bit by bit, with untiring patience. Compare these drawings with Barlow's etchings, and you will find generally that his bitten lines are much freer, more spirited, thanks to preliminary rehearsals.

There are some failures, of course, among so many etchings, and allowance must be made for the fact that every Fable is printed in three languages on a page occupied by a Fable etching. It was difficult to dry and flatten so much cockled moist paper before any text could be printed, and drying and flattening harmed the embossed lines of many etchings. For all that, Barlow appeals to us with success in an immense amount of original design. He is an independent etcher who must not be put among Hollar's echoes. Study him, then, as an English pioneer, keeping him and his art within the times and conditions by which both were opposed incessantly.

Did Barlow study from life every foreign animal and bird that he drew and etched? I think not. Like Bewick, in much later times, he copied now and then from books, and was misled. His lions are too heraldic, for instance. The best one is a lion caught in a net, and full of amazed

self-pity. And some imperfect sympathies may be noted in Barlow's feeling for certain birds and beasts that he knew intimately, and studied from life. He knew less about horses and cows than about foxes, and wolves, and hounds, for example. Not that he liked them less as a man, but something in his temperament as a lover of natural history—we may call it imaginative intuition—was less moved by most grass-eating animals ; so it did not enable him to think and feel himself into their characters. An artist who studies animals and birds needs less manual experience when he deals with some creatures than with others, much knowledge in his congenial sympathy for them being really inborn. Certain animals and birds are only bodies to Barlow, while others are bodies and a variable inner life that he apprehends without conscious effort. He sees through their bodily structure almost as easily as through windows. This explains why his long oil-picture of " The Southern Hounds," a mixed and heavy breed, is right through and through—a genuine masterpiece.[1]

Again, Barlow's passion for birds, unlike that of Charles Collins, is most at ease among large varieties : ducks, geese, guinea-fowl, peacocks, poultry, partridges and pheasants, magpies, lapwings, bustards, jays, crows, ravens, bitterns, owls, falcons, hawks, vultures, eagles, cormorants, wild freshwater birds and sea-birds ; also very large foreign birds, cassowaries and ostriches, which he not only etched, but painted nearly life-size. Small birds he watched with enjoyment, but with less congenial sympathy, less intuitional divination, unlike his aftercomer Bewick, who expected small birds to build nests (so to speak) in his mind and heart. Bewick was instinctive towards most birds, whether small or large ; his woodcut of a pied fly-catcher or of a skylark being as beautifully apprehended as the best of his larger birds, notably his exquisite design of a mute swan. Barlow etched very well the young of big birds, chickens, and goslings, and ducklings, revealing them in very different moods.

He did not enter Bewick's knowledge of life and art, but they were so much alike that Bewick in old age, after a dangerous illness, turning to a piece of work which had long appealed to him, occupied himself with

[1] In Lord Onslow's collection.

Æsop's Fables, aided by three pupils—his son, William Harvey, and William Temple. "I could not help regretting," he relates in his chatty and charming *Memoirs*, "that I had not published a book similar to Croxall's *Æsop's Fables*, as I had always intended to do. I was extremely fond of that book; and, as it had afforded me much pleasure, I thought, with better executed designs, it would impart the same kind of delight to others that I had experienced from attentively reading it. I was also of the opinion that it had (while admiring the cuts) led hundreds of young men into the paths of wisdom and rectitude, and in that way had materially assisted the pulpit."

Bewick goes on to say: "I found in this book more difficulties to conquer than I had experienced with either the *Quadrupeds* or the *Birds*. The work was finished at press on the first of October, 1818. It was not so well printed as I expected and wished. . . ."

To illustrate Æsop is, indeed, an ordeal. A designer needs from plate to plate a very uncommon range of versatile experience, together with unfeigned qualities of humour, vivacity, homeliness, pathos, satire, and other emotions of dramatic expression. For *Æsop's Fables* are always dramatic in the visual images which they evoke from responsive minds. In this they resemble *The Pilgrim's Progress*. Yet no artist has ever been able to make them popular for a long period. Why? Birds and animals have become better and better liked since Barlow's time, when Ogilby also published a book on *Æsop's Fables*, but not without help from Barlow. To my mind, Barlow's edition is the best one published in England, showing continuously more zest than any other, with a naturalness more alert, wide-awake and diversified. Neither Barlow's landscapes nor his human figures "let him down" when he is doing his best work. He takes us into historic farmyards and among sportsmen, yokels and country women. His own times are brought near to us, amusingly present, out of doors away from towns, and among English landscapes. He is the counterpart of Hollar, whose original work in England appeals to us mainly as a citizen, or townsman. These two etchers, viewed together, bring us very close to seventeenth-century England. So I illustrate a fine angling piece etched by Hollar after Barlow.

1.

4 5-16 × 6ins.

2.

5 1-16 × 6 5-16 ins

TWO PLATES FROM *ÆSOP'S FABLES*, 1666. 1. THE CRANE REMOVES A BONE FROM A WOLF'S THROAT. 2. THE TAILLESS FOX. FRANCIS BARLOW, c. 1626-c. 1703.

TWO DESIGNS BY FRANCIS BARLOW.
Etched by FRANCIS PLACE, 1647 - 1728.
From prints in the British Museum.

As a countryman in art—in paintings, etchings, and drawings—Barlow is *the* pioneer of our English school ; but, very busy as a painter and as a draughtsman, he did not reveal this fact often in etching after finishing his *Æsop's Fables*. His Huntsman and the Old Hound, Fable 64, shows his fondness for sports, like his Fowler and the Partridge, and his Angler and the Little Fish, a fine plate. Hunting appears several times, but incidentally, and therefore unlike some Barlow designs etched by Hollar. We have a large Barlow etching (H. $11\frac{3}{4} \times$ L. 20 in.) of a horse race, bearing the date 1687, and showing how Charles II and his courtiers encouraged this good sport at Dorset Ferry, near Windsor. It is a curiosity with permanent interest. Another print of horse racing, a poor one, will be found in Richard Blome's *Gentleman's Recreation*, 1686, for which book Barlow made some entertaining designs ; but it is from Barlow's own etching of a race at Dorset Ferry that all prints associated with the Turf are descended. It formed a permanent school in publishing and in print collecting.

Till recently, Barlow appeared to be the first English artist who studied birds intimately, but now the Walpole Society has printed a delightful illustrated review of a mediæval sketch book, or studio book, in which, among work by other men, are some birds beautifully " seen " by a true naturalist who loved the fields and woods of lusty England. It was Pepys who rescued this very precious book of varied studies.

IV

As for those English artists who were influenced by Barlow, they were minor pioneers, like Gaywood and Yeates, attracted to him by his variety of appeal, and because he worked as an entertainer eager to attract educated children towards birds, and animals, and country enjoyments. In Part II of Ogilby's *Æsop's Fables*, you will find Richard Gaywood's etching after Barlow's design for The Lion and the Kid. Gaywood was one of Hollar's pupils, and at his best in some of his portraits ; he belongs to a lower rank than Francis Place. Among his etchings after Barlow is one of leopards and lynxes, H. $5\frac{3}{4} \times$ L. $8\frac{1}{4}$ in. ; it can be compared, in the British Museum Print Room, with the original

design in Indian ink. Two leopards, one seen in front, another turned towards a couple of lynxes ; behind is a third leopard, leaping on a stag.

J. Collins did a little plate of hare hunting, with two greyhounds ; N. Yeates tried his hand at an episode of otter hunting ; and J. Smith may be studied in "The King's Birds," a good mezzotint measuring H. $9\frac{3}{8} \times$ L. 7 in. There is also a line engraving of the same Barlow picture, by J. Simon, H. $16\frac{1}{4} \times$ L. $12\frac{5}{8}$ in. Several foreigners, also, were among Barlow's interpreters : J. Danckers, S. Gribelin, Hugo Allard, J. Schenck, N. Ruyter, François Vivares, and Jan Kip (1653–1722), who made a print after a very charming design of partridge stalking, a design in Indian ink, H. $7\frac{7}{8} \times$ L. $11\frac{5}{8}$ in., now at the British Museum. There is a field, with partridges and woodcocks in the foreground, all happily placed and understood. On our right hand a man conceals himself behind a stalking horse, which advances from under a tree, where a trained dog crouches and watches. A background of trees and a distant hill. Another entertaining design, hawking for pheasants, treasured by the Ashmolean Museum, Oxford, was turned into a print, for Blome's *Gentleman's Recreation*, by an obscure English engraver named Arthur Soly, who etched his own portrait in 1683, and six years later made a portrait of Tobias Crisp, D.D., for a volume of sermons. Not a phase of seventeenth-century sport was forgotten by Barlow, but etchers and engravers were often hurried, toiling for small prices and under very bad conditions. The best plates after Barlow in etching are those by Hollar, Jan Griffier, and Francis Place.

Being a very gifted Englishman, Place has been treated with neglect. He forgot to call himself François de la Place. But now, at long last, he begins to rise again, thanks to Mr. Henry M. Hake, of the Print Room, British Museum, who has published for the Walpole Society (Vol. X, 1922) an excellent article of research on Place's life and correspondence, together with a catalogue of his work, both original and interpretative. The latter can be regarded as original, too, for Francis Place, never merely imitative, expressed very well how he was moved by another man's designs, adding himself to the art he translated.

A native of York, he worked brilliantly as an amateur, living from

THE EARLIEST PRINT OF A HORSE RACE. By FRANCIS BARLOW. $11\frac{3}{4} \times 20$in. *Reproduced from an etching in the British Museum.*

THE FIGHTING COCKS. *Etched by* FRANCIS PLACE *after* FRANCIS BARLOW. *From a print in the British Museum.* $8\frac{1}{8} \times 11\ 9\text{-}16$*in.*

1647 to 1728. His was a wonderful experience of English history, collecting childish memories of Civil War and Cromwell's period, and mature recollections of five complete reigns: Charles II, James II, William III, Anne, and George I. When Place died, the second year of George II, Worlidge was twenty-eight, Hogarth thirty-one, and Reynolds a lad of five, while Stubbs and Gainsborough and Sandby were in their nurseries. Benjamin Wilson was seven years old, and Edward Rooker sixteen.

Place was articled to an attorney in London when the Plague broke out, and fled at once from Law and the pestilence. Throughout his life fortune seems to have been quite good to him, though his habits were those of a rather wayward connoisseur and experimentalist. Being mercifully free from those gnawing cares which a continuous need of petty cash enforced upon Hollar, and Faithorne, and Gaywood, Place was busy as an amateur among four arts: painting, mezzotint, etching, and pottery. In 1727 he was visited at the Manor House, York, by George Vertue, and when he died, a year later, Vertue wrote a few lines on the veteran's death:

"1728. This year died at York Francis Place, an ingenious gentleman, whose works in painting, drawing and engraving, also mezzotint, are deservedly esteemed by the curious and lovers of art. In the latter part of his life, having means enough to live on, he passed his time at ease, being a sociable and pleasant companion, much loved by the gentry of those parts, having in his younger days been a noted sportsman, particularly fishing; but time and a great age brought him to his grave. . . ."[1]

It is exceedingly difficult, outside the British Museum, to come upon examples of this great amateur's varied work, which includes delicately subtle etchings of insects, and a sailorly feeling for ships. In Charles the Second's time, it is said, Place was offered five hundred pounds a year to make drawings of H.M.'s Navy, but, preferring liberty, he

[1] In Joseph Halfpenny's *Fragmenta Vetusta*, MDCCCVII, you will find two etchings of the Manor House, York, plates 31 and 32. The first is a fine entrance belonging to the times of James I and Charles I; the other plate is an entrance in the Inner Court of the Manor, decorated with the Arms and different quarterings of the unfortunate Earl of Strafford.

declined, though he was only thirty-eight when Charles died. Among Place's original etchings there are landscapes, and other landscapes are well touched in his work after Barlow. This can be studied at the British Museum, where separate prints, now and then in several states, are mounted very well on cardboard.

Place brings us in touch with Barlow's passion for eagles, as well as for many other birds. One eagle attacks a serpent ; another soars in the air, grasping a duckling in his talons, and pecking at his prey's head. Barlow himself etched a fight in the air between an eagle and a captured cat, an incident seen by him in Scotland. The cat fought bravely, bringing her capturer to earth, and Barlow got them both. Place etched a title-page for Barlow on which were three birds : an eagle and a vulture with their prey, and between them an alarmed barnyard cock. This design was made and etched for a fine book, an oblong quarto, with a title in Latin, published by P. Tempest, *c.* 1685, and dedicated to Richard Maitland of Lauderdale. It contains a contrast between seven etchings by Place and five by Jan Griffier, all of them after Barlow's birds. The birds are disposed, with more or less of dramatic feeling, in ample landscapes, because Barlow and his publisher wished to be educative no less than entertaining.

Griffier's touch and style, free, broad, and rich, remind me of a bass viol, with long and large strings, while Place sets me thinking of an alto viola. Moved by refinements and subtleties, he has a tender feeling for clouds and for aerial perspective ; varieties of plumage interest him technically in vultures and eagles, in farmyard cocks fighting, chickens and hens, doves and pigeons, partridges and pheasants, magpies and jays, cranes, woodcocks and snipe, kingfishers, bustards, hoopoes, and pelicans. There is also a print of the Bass Island (H. $8\frac{5}{8} \times$ L. $11\frac{3}{8}$ in.), with distant ships along a serene horizon, and seabirds either wading or flying ; a notable print in good impressions of its two states, one reason being that we find in it a rippling effort to express quietly, with modulated lines, how sea-water undulates when mild puffs of wind on a warm day touch it into wavelets. This etching by Place adds the sea to Barlow's designs ; and helps to illustrate the fact that Barlow, not Gainsborough,

should be welcomed as the father of English landscape art, and in many phases and variations, both painted and etched.

The seven prints by Place in this particular book are all of equal size approximately ; two are illustrated here, but others are worth collecting in photographs. Would that they had been printed by a man who understood etching. Compare them with Barlow's original etchings in a book called *Multae et Diversae Avium Species ;* a book published about 1671, and containing examples of Barlow's spelling, such as Turkeyes, Lapwinks, Feasonts, Patriges, and Wilde Dookes.

Barlow was enthralled by the differing flight of birds, studying it with devoted care, now and then as an etcher, but generally as a painter and draughtsman. This fascination made occasional use of a flying bird in a wrong place. There is an example among the etchings in *Multae et Diversae Avium Species*. A covey of partridges enjoy sunshine and themselves, variously, near corn that ripens ; three birds are shown in flight, returning home, and the nearest, arriving with a swoop, invites too much attention.

A similar motif is active in Barlow's " Wilde Dookes," a joyous little print fresh with water and country air, some ducks basking on land, others at play in a pond, and a homecoming flight over there, which interrupts the main idea of a sunny half-holiday enjoyed by wild water-birds. Little etchings of this good sort are like seventeenth-century lyrics or songs, coming to us in printed lines from a student of natural history who was contemporary with Milton, and Walton, and Bunyan.[1]

Barlow's experiments among flying birds had a wide influence, not among his interpreters only, but among painters also, notably Marmaduke Cradock and Charles Collins (1680–1744). Collins may be studied in a set of eight large prints (about H. $13\frac{13}{16} \times$ L. $17\frac{3}{8}$ in.), engraved by H. Fletcher and J. Mynde, published in 1736. Their subjects are English birds out of doors ; and though the prints are too heavy-handed in style, they are sufficient to prove that Collins is a man to be studied in original drawings and paintings, if they can be found. Compare Collins with another of Barlow's disciples, the Belgian Peter Casteels.

[1] One of Barlow's etchings, a wee one, in the British Museum, is inspired by *The Pilgrim's Progress*.

Some Frenchmen, also, were interested by Barlow's delight in birds ; and if we wish to measure our countryman's historic value as a student and an etcher of birds—to measure it side by side with a very high standard, we can choose a great French master of the needle, Félix Bracquemond (1853–1914), whose devotion to birds, and particularly waterfowl and seagulls, can be compared with Barlow's, and also with Francis Place's interpretations. Make just allowance for the oppressive times which they encountered, and you will find that the two Englishmen, in this comparison, come out better than we have a right to expect, since there were no schools of art for them to attend. They were pioneers heavily handicapped, with a population hostile to art all around them. Bracquemond lived through times of rebirth in French art ; also, after 1881, he could collect hints from instantaneous photography. Compare his etching of Teal, in three states, with good work by Barlow and Place, and you will see that our pioneers were brave and able. They could not have etched Bracquemond's airy seagulls on the wing, in the developing three states of a fine conception handled with ease and subtle beauty. The much later artist leaves them behind, but as English pathfinders to be remembered, and enjoyed gratefully.

Pray do not suppose, as even Mr. E. S. Lumsden has dared to say, that etching in our country had no native tradition worthy of praise before Hogarth and John Clerk of Eldin, who lived from 1728 to 1812, and whose etchings have in them mingled influences of Hollar and Claude and Zeeman. Clerk's diversity of appeal never puts life into human figures ; it comes from a man less gifted by far than Barlow, a much smaller man as an artist. Besides, Clerk's earliest known etching dates from 1772, just 120 years after Barlow's work for Benlowes. To forget this fact is very unfair to the British tradition in etched work. Mr. Lumsden is unfair also to Hollar, who towers above Clerk. He says there is, in the later work of Clerk, a romanticism " entirely lacking in the accomplished but prosaic plates " of Hollar. Clerk's happiest days, as in the " Durham Cathedral," with its middle-distance of Hollaresque trees, are enjoyable, but they must be kept in their proper place in historic perspective. They owe much to Paul Sandby (1725–1809),

and to rambler painters in the tinted style of water-colour who prepared the way for Girtin and Turner. Clerk loved architecture, but not with a proud and constructive sympathy equal to Hollar's. Yet he could always get advice and help from his brother-in-law, Robert Adam, who " touched " many of the sixty Clerk proof etchings which are treasured in a book by the British Museum ; a book presented to George III in 1786 by the Earl of Buchan. Seymour Haden's view of Hollar's place in the history of etched work done in England is true, while Mr. Lumsden's is incomplete, because he is not yet inside the great drama of seventeenth century life and work, with brave men who etched in the midst of incessant hardship, like Hollar and Griffier, Barlow and Francis Place. To love pioneers is to be at second-hand a happy, admirative adventurer.

Barlow's death has been placed in 1702, and we are told that he died in poverty somewhere at Westminster ; but the third edition of his *Æsop's Fables* was published a year later, 1703, and it was printed *for* Barlow by R. Newcomb. Now a book in three languages, with 143 etchings, was a costly thing to print, and Newcomb was a man of business, not a philanthropist. The third edition, like the second, was dedicated to William Earl of Devonshire ; and either Barlow was not so poor as Walpole believed, or he had retained friends enough to guarantee Newcomb's expenses. There is another alternative : that he financed the edition himself, but met with a failure that threw him into privation. George Vertue doesn't help us here. He learnt very little about Barlow. But he had doubts about the date of his death, writing : " Mr. Barlow, painter, died at Westminster ; inquire at the Robin Hood on the Mill Bank." Whether he did inquire I cannot learn.

V

1702 is a notable year in sporting art because it marks the birth of a Jack Mytton among primitive painters, James Seymour, whose father, a wealthy banker and amateur artist, was an intimate friend of Christopher Wren. When the father died, in 1739, James inherited a fortune, but

ran through it gaily, and his life also, dying at fifty in 1752. Brilliant and reckless, James Seymour was the counterpart of John Wootton, who lived from *c.* 1678 to 1765, and whose pictures of country life and sport marked the last phase of an old school based on imitations of foreign styles, when hunting and hawking were almost as ceremonious as functions at Court. Seymour, on the other hand, though primitive as a painter, was, at times, comparatively, a modernist, when he let himself go as a rapid sketcher in pen-and-ink, and also in pencil and chalk. He had a fondness for expressive line that fitted him for etched work. The British Museum has four of his etchings, and some typical drawings, pencil, chalk, sanguine, and ink. One etching (H. $7\frac{3}{8} \times$ L. $6\frac{1}{8}$ in.) is an equestrian portrait, the first by an English etcher that I have seen. A charger is drawn in profile, prancing automatically, as in old equestrian sculpture. A Cavalier sits firmly and well in his saddle ; but he and his charger are studied with such a cold, dry, and stiff sincerity, that the style is almost academic cramp, unlike Seymour's penwork. Another plate (H. $7\frac{1}{2} \times$ L. $6\frac{1}{8}$ in.) has five sketches on it, a jumble of oddments, which include a girl's head in profile to r., firmly touched, but without affection ; another girl seen from behind ; a hare near some bushes ; the head and neck of a racehorse, profile to r., typical enough ; also a caricature of a very ugly man with a protruding forehead and underhung jaw. Another plate (H. $6\frac{1}{16} \times$ L. $4\frac{9}{16}$ in.) has a hotchpotch of ideas, dominated by a medallion portrait of a lady in profile (H. $2\frac{9}{16} \times$ L. $3\frac{1}{4}$ in.). On a fourth plate is a rapid outline of a horse, in profile, looking to our right ; and behind, left, the same horse's head and neck, carefully studied.

When we know an artist in four etchings which are not badly bitten, we may assume that he did others, some of real importance, perhaps, which may yet be found. Seymour is not illustrated here because his drawings are preferable to his etchings, but he helps to carry on traditions begun among his countrymen by Barlow, Gaywood, Daniel King, William Lodge, Dudley, and Francis Place.

We have lingered among the first pioneers because they have been much too long neglected, as roots are often. It is high time that English art of the seventeenth century should be made well known in all of its

aspects and phases. Conventional writers like to believe that English art began with Hogarth in figure painting, with Gainsborough in landscape. How long is this routine of unfairness going to last? In 1727, when Gainsborough was born, Barlow's decorative landscapes in the Onslow collection were sixty years old; and his work for Benlowes was printed forty-five years before Hogarth's birth. Then there is William Dobson, another of Hogarth's forerunners.

VI

As I wish to form a strong connecting link between Hogarth's life of sixty-seven years (1697–1764) and later times, let me give here an alphabetical list of occasional etchers whom he knew, or who were born during his lifetime.

David Allan, 1744–96, and Lord Aylesford, 1751–1812.
Captain William Baillie, 1723–1810.
James Barry, 1741–1806: expelled from the Royal Academy 1799.
George Beckham, *d.* 1769, and William Blake, 1757–1827.
John Chalon, 1738–95.
John Clerk of Eldin, 1728–1812.
J. Collet, *c.* 1725–80.
Richard Cooper II, *c.* 1740–after 1814.
Isaac Cruikshank, *c.* 1756–*c.* 1811.
Thomas Daniell, R.A., 1749–1840.
David Deuchar, 1743–1808.
Samuel De Wilde, 1748–1832.
Robert Dighton, 1752–1812.
Richard Earlom, 1743–1822.
Edward Edwards, 1738–1806.
Thomas Gainsborough, R.A., 1727–88.
George Garrard, A.R.A., 1760–1826.
James Gillray, 1757–1815.
Benjamin Green, *c.* 1736–*c.* 1800.
James Hazard, 1748–87.

Elisha Kirkall, *c.* 1682–*c.* 1742.
Charles Knapton (with chiaroscuro), 1700–60.
Charles Knight, *c.* 1743–after 1825.
John Laporte, 1761–1829.
John Hamilton Mortimer, A.R.A., 1741–79.
Robert Pollard, 1755–1838.
Arthur Pond (with chiaroscuro), *c.* 1705–58.
John Pye I, flourished 1758–74.
Jonathan Richardson, 1665–1745.
Edward Rooker, *c.* 1712–74.
Rowlandson, 1756–1827.
Alexander Runciman, 1736–85.
John Runciman, 1744–68.
Paul Sandby, R.A., 1725–1809.
James Sayers, 1748–1825.
James Seymour, 1702–52.
George Smith of Chichester, 1714–76.
John Smith of Chichester, 1717–64.
John Spilsbury, 1730–95.
Thomas Stothard, R.A., 1755–1834.
Joseph Strutt, 1749–1802.
George Stubbs, R.A., 1724–1806.
Charles Tomkins, *c.* 1750–1823.
Peltro William Tomkins, 1759–1840.
Anthony Walker, 1726–65.
William Frederick Wells, 1762–1836.
Benjamin Wilson, 1721–88.
Thomas Worlidge, 1700–66.

This list carries us here and there into the nineteenth century. I shall choose from it gradually those artists who come most easily into my scheme of work.

CHAPTER II

GEORGE STUBBS—WITH SOME OF HIS CONTEMPORARIES

I

GEORGE STUBBS deserved, but did not find, a Boswell. In his old age—he died on July 10th, 1806, his eighty-second year—he allowed young William Upcott to make notes from his autobiographical talk; but Upcott, afterwards a great researcher, and the discoverer of Evelyn's Diary, was not ripe for that fine art which Boswell had handled easily, being a first-rate portrait-painter in well-fleshed and breathing biography

To collect notes peopled with living men and women—to collect them with right judgment for a project as definite as good architectural planning—is rarer than any other literary gift. Though Upcott was a greenhorn when he tried to get information from old Stubbs, his notes have been very useful. Unfortunately, they have never been printed verbatim. They came into the hands of Joseph Mayer, F.S.A., of Bebington, an amateur writer, who used them patchily for a monograph on Stubbs, published in 1879. The Mayer-Upcott sketch of Stubbs remains our main authority.

Some new facts are found in Farington's Diary; a careful book by the late Sir Walter Gilbey has added well-arranged facts about pictures and prints, etc.; but Mayer's handling of Upcott's notes brings one's mind nearer than anything else to Stubbs himself, a man with many opposed gifts which somehow agree as happily as do berries on a big bunch of grapes. A Hercules in physical strength; a fine draughtsman with a very uncommon lightness of touch; a painter who received from the same buyers, for pictures of equal size, higher prices than Reynolds; a man of science who wrote and illustrated a book that won fame on the Continent as well as in England; a revolutionary leader in sporting art,

as well as an experimenter in etching, mixed methods of engraving, and original enamel-painting: briefly a man unique among artists of the eighteenth century, yet soon neglected by his countrymen. Even Redgrave's *A Century of Painters* had little to relate about him, and the little was inaccurate. In 1876, again, Stubbs was omitted from Fagan's official *Handbook to the Department of Prints and Drawings in the British Museum*. Fagan put Stubbs in the condemned cell of negligence and left him there forgotten.

I doubt if you will find any reference to Stubbs as an etcher, and etcher-engraver, in either books or articles that appeal to etchers. Whatever comments you may find, here and there in your research, will come from animal painters. Speak to A. J. Munnings about Stubbs, for example, and he will take you from some very notable pictures to Stubbs' *Anatomy of the Horse*, with its large plates, which belong in a unique way to the history of first-rate etched work. Mr. Munnings never rested till he obtained an original copy of this great work, which has been invaluable to animal painters since 1766. A reprint was published in 1853, but the one printed by J. Purser, under the artist-author's guidance, is, of course, necessary to us—in good impressions.

The British Museum has several copies, and there are three at the Royal College of Veterinary Surgeons, Red Lion Square, London. One copy has better impressions of the plates than the others; better printed as a whole, with a colour that sings out from thick paper in lines astonishingly fine and sensitive, subtle, free, firm, and clear. The plate mark is deep in the finer copies which I have examined. To get uniform good impressions on paper so stout and hard must have been very difficult. Some copies have different paper. The book is large, too large for students to handle at all easily; it measures H. 19 × L. 24 in. Its plates are H. $14\frac{3}{4}$ × L. $18\frac{3}{4}$ in., but their illustrations have around them much open space of white backgrounds. They are numbered from one to eighteen; but every subject is given first as an outline, then in modelled shading done with the finest possible point, and a very expressive subtlety of bitten touch. Veterinarians are as amazed to-day as in 1766 by the beautiful accuracy of each plate.

Stubbs was forty-two when this work was printed, after about ten

years of industry. It took him eighteen months to prepare drawings from dissected horses, working in a lonely farmhouse, near Horkstow, in Lincolnshire, where he lived with only one companion, because no more would bear abominable stench from decomposing flesh. His helper and friend was a lady, Miss Mary Spencer, who appears in Upcott's notes, first as an aunt, then as a niece, of Stubbs. She may have been neither, but mother of his natural son, George Townley Stubbs, engraver. Whatever she may have been, she kept home with putrid horse-flesh for eighteen months, aided Stubbs constantly through later years of his life, and inherited all his property.[1]

Stubbs brought his drawings to London—drawings which were treasured, many years later, by Sir Edwin Landseer—and tried to find an engraver for them, but vainly. According to Mayer, celebrated engravers declined, "not, apparently, without scorn." I doubt this reference to scorn, the offered commission being too difficult for engravers to undertake with profit and success, for they knew nothing about equine anatomy. Facsimile reproductions were necessary to Stubbs, as every line in his drawings helped to express feelingly what he had learnt from daily dissections.

This interpretative work needed responsive knowledge from an engraver. To do it with cold, labouring precision, as a job to be finished somehow, would have spoilt what Stubbs had done to perfection as a great artist-anatomist. Still, he was in a fix. How were his drawings to be reproduced and circulated? With characteristic energy, he decided that he would undertake the work himself. And he borrowed no hints from earlier etchers who had made memorable studies of horses. There was the battle-painter, Van der Meulen, for instance, who had etched very well a set of plates representing wounded and dead horses in different attitudes.

Stubbs had to choose between etching and line-engraving, and he knew at first-hand only one thing of these arts: that he had fumbled with a burin on some small etched plates which he had made at York

[1] Both Miss Spencer and Stubbs came from Liverpool, and it is worth noting that Stubbs left his native town for ever in 1756, the very year in which his natural son was born.

for a book on midwifery, written by a Dr. Burton, and published in 1751. But he must have learnt from this experience that the act of using an etching-needle was much easier than skilled work with a burin. It repeated movements of hand that he made with a pencil or a pen, while a burin was pushed away from him, exercising a new habit of hand very difficult to cultivate as an art. If he chose line-engraving, he could not reproduce his drawings with emotional strokes that flowed downward; hence the work to be done, while he carried on his profession as a painter, would be much more difficult if he chose burin work.

He could begin at once to draw through varnish with etching-needles, and his sight being uncommonly good, practice and patience would enable him to watch with enough judgment over his acid bath, which had troubled him very much during his work at York. Dr. Burton was very pleased, while young Stubbs was not. His drawings at York were made from a woman who had died in childbed and whose body was snatched by night from its grave, then taken to a garret to be dissected and sketched. That Stubbs himself took part in the body-snatching is probable. He gave lectures on anatomy to students at York Hospital, and it was his pupils who violated a poor woman's grave, but not, we may assume, without help from Stubbs and Burton, their leaders. What other etchings have been produced in circumstances like these?

Stubbs told Upcott that some bitten plates at York were touched up with a graver, a tool quite new to him, which he borrowed from a clockmaker. This fact brings us to a few problems connected with his *Anatomy of The Horse*. Joseph Mayer, taking his information from Upcott, says: "Stubbs never broke into the time devoted to his regular occupation of painting, and his etchings were made early in the morning, or after hours. Often he worked late into the night. In six years, or seven, they [the plates] were complete, and the *Anatomy of The Horse* appeared in 1766. It was published by subscription, for Stubbs desired to make himself known, and, as he tells us, this seemed to be the best means of achieving his purpose. More than any other thing, the book tended to throw him into horse painting, and to this he ascribed entirely his being a horse painter."

In this information no problem is even touched upon. Upcott did not know what technical questions to ask. Plate after plate being wonderfully delicate in handicraft, yet firm, crisp, and free, who would not like to know how many times some of them were spoilt by foul biting? Or take those plates which are in outline only. How were they done? Their thread-thin grey lines don't sing like bitten work. Do they come from drypointed lines with every bit of burr carefully removed, then printed with a lighter ink than other subjects? Examine with equal care the same subjects when they are shaded and modelled, showing either whole-length skeletons or whole-length skinned horses, in three attitudes: standing in profile with their heads towards our right; walking slantingly towards us in order to show their legs and feet; and walking obliquely away from us to display the rear quarters in perspective. These plates represent three different layers of muscles, with blood vessels, etc., all touched with a devoted sympathy that makes the drawing everywhere noble and completely good. A horse's knee joints, or some overlapping muscles, are treated with as much tender care as Stubbs would have given to a baby's eyes, and mouth, and smile.

Subtle forms and modelled curves and planes in a skeleton were to George Stubbs what a symphony is to a musician. This fact, for it is a fact, in his mingling of art and science, comes as a great surprise to any student of etching who studies the book for the first time. It explains why plate after plate is really a marvel of reverence, revealing an artist's appreciation for Nature's perfect unity in wondrous varied multiplicity. One has a conviction that Da Vinci would have pondered hour after hour over this unity of true art with anatomical research, thinking how glad he would be if he had achieved it himself.

Stubbs, then, was in love with Nature because of her beautiful and right intricacy throughout every portion of a horse's body. His handicraft responded to this delicately intricate orchestration of interdependent parts. Here is the problem of problems. Though his drawings were made in the midst of a stench so abominable that a new dead horse had to be slung up periodically to a great beam that spanned an upper room where he made his dissections, yet his delight in his labour never

weakened. Nor did it weaken through six or seven years of reproductive etching.

The general flow and rhythm of line in every shaded print come from an artist who *draws*, not from an etcher who left much to be finished with burins. How much drypoint—or how much burin work—was used in retouching, is a matter for impartial etchers to decide. Prints have been pressed in a heavy oblong folio through nearly 160 years; in two copies known to me some have made faint offset impressions on opposite pages; and being a book of reference for artists, farriers, veterinary surgeons, and students of comparative anatomy, every copy circulated must have received rough handling in eight score years. Owing to these circumstances, I believe, drypoint retouches would lose their rich velvet bloom, and other changes would occur. All etchings bound up into volumes must have their embossed surface overpressed, year after year. And large numbers of early English etchings were bound into quartos and folios.

Ten and eleven years after the *Anatomy* appeared, Stubbs published in mixed engravings by himself several prints after his own pictures, employing a foundation of etching to govern main lines of his composition, and to give him confidence. One print represents a white horse scared by a lion in a rocky place when a storm is brewing. This engraving dates from 1777. Compare it with good impressions of plates in the *Anatomy of Horses*, and note differences of aim and quality. The later work, viewed as a whole, is overdone and inferior. Burins do not suit Stubbs. The white horse alone is allied with his earlier art, and here also there is a difference. But when one thinks of acid baths in connection with his earlier work, one cannot help thinking that many plates were spoilt before Stubbs obtained his complete set. And one would be glad to know which mordant he preferred, for Stubbs hated routine of any sort.

One thing more is notable in his relations with etching. He came in touch with Hamlet Winstanley, 1698–1756, whose etchings after old masters at Knowsley—Titian, Tintoret, Rembrandt, Rubens, Van Dyck, Snyders, Ribera, Salvator Rosa—remain among the most diligent reproductions done by English etchers. So he is not a man to be forgotten.

ANATOMICAL STUDIES OF HORSES. SHOWING TWO LAYERS OF MUSCLES, ETC. *Reduced from the Etchings by* GEORGE STUBBS, R.A., 1724-1806.

ANATOMICAL STUDIES OF HORSES *by* GEORGE STUBBS, R A , 1724-1806. *Reduced from the etched plates in his book* "The Anatomy of the Horse," 1766.

When Stubbs was fifteen or sixteen, and at home in Liverpool with his father, a currier and leather-dresser, he wanted to work under Winstanley. Hoping to gratify this wish, he made a drawing from one of the Knowsley etchings, and tried his luck by sending it to Winstanley, who was sufficiently pleased to make the boy a fair offer. A shilling daily for pocket money, and George could choose at Knowsley a picture to be copied for practice; he would receive lessons, subject to one condition: that he aided his master in necessary odd jobs.

Stubbs accepted, but a quarrel came. He chose Van Dyck's "Cupid." Winstanley objected, because he intended to etch that picture himself. Frowning, Stubbs made another choice, Veronese's "Ruins of Rome." Again Winstanley objected, giving the same reason. Then young Stubbs lost his temper. "Copy them all, if you will!" he said to his master. "Your word and engagement can't be depended on. In future I'll look into nature for myself, and study her alone."

And he never swerved from this resolution. Working always at first hand, he learnt all that he knew from independent nature-study. Like Hogarth, he was a John Bull, and his attitude towards old masters resembled Hogarth's. Once he went to Rome, and visited famous pictures in company with men who held their mirror up to old masters, neglecting Nature, and also Shakespeare's advice. Stubbs told Upcott that he was alone invariably on one side, his friends all together opposing his opinions. Never did he fear to use his eyes and mind freely, and therefore without a habit of obedience to authority. Nature he regarded as superior to Art, because Art renewed her youth and strength by reviewing Nature with judgment and inspiration. Art appealed to him as chosen truth obedient to a particular craft's limitations, and also to a particular artist's emotion, perception, and "imagination penetrative." Stubbs could have borrowed an effective style from many good prints of horses boldly etched by Van der Meulen; but he gained a style of his own by being an artist devoted to realism, original research, and unaffected self-expression.

One critic thinks that his handling as an etcher became too fine, but this quality expressed his conviction that a bolder style would falsify

the texture and character of innumerable details which he was obliged to put into truthful anatomy.

Rembrandt had a very similar conviction many a time, as when he etched, with marvellous tenderness, delicacy, and minuteness, the wee darling plate of his mother's portrait.

I illustrate four of Stubbs' wonderful etchings, very much reduced in size, but in blocks just big enough to do some little justice to a set of plates that cannot well be bettered. They come from a master of biting; and when a lover of etched work is a student also of anatomy, as every animal lover should be, he finds it easy and right to place George Stubbs among those etchers who are genuinely original and inimitable.

To most people, no doubt, etched work from a dissecting room is repellent; it has no connection with any artistic custom. Exchange one custom of eyesight for another, and a fine etched plate of anatomy will rank as high as a landscape admirably etched; and variety being the soul of memorable contrast, we should be proud of George Stubbs, who endowed his plates with enough emotional sincerity to give permanence to his book. An Englishman rules over one form of etching, though English writers on bitten work have failed even to print his name!

II

It is reasonable to assume that George Stubbs, living from 1724 to 1806, must have noted with sympathy those British etchers who, while competing against foreign invaders, produced remarkable contrasts of style, as between Hogarth's moods of realism and William Blake's dreamful experiments with original relief etching, probably suggested by relief lines on wood blocks; or between Gainsborough's innovating aquatint and soft-ground etchings and the interesting work done by Smith of Chichester, rather Dutch in manner, rather like Waterloo's touch, but with English feeling.

It was in 1770 that two Smiths of Chichester, George (1714–1776) and John (1717–1764), brought out in London, from John Boydell's shop, Cheapside, their collection of fifty-three prints, etchings and

engravings, "after their own paintings and other Masters." "Other Masters" is a funny touch of unintended self-praise, implying that the Smiths themselves are Masters, not humble pioneers born in a somnolent city where their father is a baker, and a cooper, and a Baptist minister. George Smith modelled his painting on Claude and Poussin, and once, by a sort of miracle, he defeated even Richard Wilson in open competition, winning a premium from the Society of Arts. Woollett engraved frequently from his works. But to see the Chichester Smiths when they are most homely and most interesting, humble and useful as minor pioneers, we must connect their own prints with other country landscapists, such as Thomas Smith of Derby (*d.* 1769), who supplied Vivares with a good many pictures to be reproduced in a mixed style of etching and engraving.

Other early and occasional etchers whose work must have been known to George Stubbs, include Richard Cooper, junior, landscapist, and drawing master at Eton; Robert Dighton, portrait painter, and the engraver Richard Earlom; Edward Edwards, A.R.A., whose etched *Views and Studies after Nature, with Other Subjects*, were brought out in 1790; George Garrard, A.R.A., who had a scientific bias of mind, like Stubbs; John Hamilton Mortimer, A.R.A., a fluent etcher whom we shall meet again; and Sawrey Gilpin, R.A., a sporting artist, and sometimes expert as a painter-etcher.[1] Also I remember Thomas Stothard, R.A.; and after him come James Sayers, Charles Tomkins, Robert Pollard, J. T. Smith, John Spilsbury (1730–1795), P. W. Tomkins, and William Alexander, who between 1798–1805 published good soft-ground etchings of Chinese life and character, light, witty and spirited, made from excellent studies which he had brought home from his experiences in China as draughtsman to Lord Macartney's mission.[2]

[1] There is a rapid and *chic* seacoast etching by Thomas Daniell, R.A., after a drawing by J. H. Mortimer, H. $10\frac{1}{2} \times$ L. $13\frac{9}{10}$.

[2] William Alexander in 1804 illustrated Barrow's *Travels in China*, and, two years later, the same author's *Cochin China*. His eager and appreciative sympathy for the Chinese and their architecture and woodcraft gives permanent value to his water-colours, and etchings, and drawings. The French would be very proud of him, because they have grouped their own Orientalists into a school with growing traditions, while England, short-sighted and negligent, has forgotten her early travel sketchers and painters.

Then there is old William Marlow, who etched after his Italian sketches and attracted a considerable amount of attention, just as John Augustus Atkinson (1775–after 1831) etched in soft-ground and aquatinted many book plates from his experiences in Russia. As a born observer and sketcher he was excellent. In 1803–4, Atkinson published his *Picturesque Representation of the Manners, Customs, and Amusements of the Russians*, and then gave his attention to a similar work on Great Britain, which he brought out in 1807. William Nicholson, R.S.A., born at Edinburgh in 1784, etched a series of portraits, Scottish men of letters, chiefly from his own works, and, like Geddes, helped to connect eighteenth-century traditions with early Victorian days. Indeed, Geddes and Nicholson died the same year, 1844.

An earlier Scottish artist, David Deuchar, born near Montrose, 1743, died two years after Stubbs, leaving a series of etchings after Holbein's "Dance of Death" (1788), also *Etchings, chiefly from the Dutch and Flemish Schools*, published Edinburgh, 1803. Interpretation is evident here, interestingly so, while in Clerk of Eldin's plates, etched between 1770–82, borrowings from other men—from Hollar, Claude, Callot, Paul Sandby, and the English topographical school—are formed into landscapes and seascapes, which, at their best, prove that Clerk's æsthetic temperament and enthusiasm remain very notable, though lacking that originality which Clerk expressed *con amore* in his *Essay on Naval Tactics*, 1782, whose value was noticed by professional strategists, including Howe, Duncan, St. Vincent, and Nelson also.

When Deuchar composed a little piece of his own, it was always an adaptation, like his begowned philosopher seated by a table face to face with a curtained window, reading, on his right hand a chair that awaits a visitor (H. $4\frac{1}{16} \times$ L. $2\frac{9}{16}$ in.). Here is a heavy and profuse cross-hatching united to a Rembrandtish desire to suggest how sunlight through a window dapples a room, while making dimnesses and shadows lucent. There is no easy freedom, no playfulness, in Deuchar's elaborate technique, such as we get from J. H. Chalon, an Anglo-foreign artist of Deuchar's period, who signed a little drypointed portrait sketch in 1789. Dr. Harrington has three little plates by this Chalon. One is

RUSTIC COURTSHIP IN 1816. *From an etching in* ROWLANDSON'S "WORLD IN MINIATURE."

A CARRIER'S WAGGON IN THE YEAR 1807. *Etching and aquatint by* J. A. ATKINSON, 1775-after 1831. *From a print lent by Mr. Augustus Walker.*

SHEEP LYING IN THE SHADOW OF A TREE. *By* JOHN LINNELL, 1792-1882. *Dated 1878.* *5 9-16ths×9⅛. Victoria and Albert Museum.*

A BAGGAGE WAGGON IN THE YEAR 1809. *Etching and aquatint by* J. A. ATKINSON, 1775-after 1831. *From a print lent by Mr. Augustus Walker.*

an expressive portrait of an old man in a cap, with a square beard and sorrowing eyes, his head turned towards our right. The other is a wee genre piece indoors, with a man reading aloud to his wife and his mother. He stands leaning against a table with his back to a large window (H. $5\frac{1}{2} \times$ L. $2\frac{1}{2}$ in.).[1]

Deuchar and Clerk of Eldin may have known David Allan, 1744–1796, and the brothers Runciman, Alexander and John, notable also as pioneers of Scottish etching. Allan etched plates for Raspe's *Catalogue of Tassie's Gems*, 1791, adding variety to the practice of bitten work; also he illustrated Ramsay's *Gentle Shepherd* with original designs aquatinted. John Runciman, unfortunately, is among the Scottish men of genius who died very young, like Thomas Duncan, R.S.A., and Andrew Somerville, S.A. John died at twenty-four, 1768, but in one plate, "Nether-Bow Port, Edinburgh, 1764," he will live young for ever. For a lad of twenty it is a very fine achievement; so fine, indeed, that I say "damn!" when Mr. Lumsden prints below an illustration of it: "Note the Callot figures in this earliest of Scots etchings of real importance."

Why note such a point in a boy's beautiful work? And is Mr. Lumsden entirely certain that Scottish research will find nothing more of real importance? Between Barlow's etched work for Benlowes and John Runciman's "Nether-Bow Port," there is a span of 112 years: surely time enough for some important Scottish pioneering to prepare the way for Runciman, Clerk, Geddes, Nicholson, Deuchar, Allan, Wilkie, and Walter Geikie and his own humour (1795–1837). Barlow visited Scotland, and worked there.

Some other painter-etchers were contemporary with George Stubbs, notably Paul Sandby, and some others were boys at school when he died. To these we now pass on.

[1] There was a John Chalon, from Amsterdam, 1738–95; also H. B. Chalon, 1770–1849; also J. J. Chalon, R.A., from Switzerland, and his brother Alfred Edward, also R.A. Who was J. H. Chalon?

CHAPTER III

FROM PAUL SANDBY TO EDWIN LANDSEER, THROUGH GAINSBOROUGH AND ROWLANDSON

I

PAUL SANDBY lived to be eighty-four, dying in 1809. Very frequently his landscapes are united to aspects of country life, which were known in his time as "English Pastoral." Gainsborough, too, in soft-ground etchings, with or without aquatint, while thinking of landscape design, touches country life variously. One mood of design is represented by "The Gipsy Encampment," for example, an aquatint mixed with etching, sometimes a little tinted with crayon and wash. It is a pretty day-dream of country life among trees, with gentle and sweet lyrical qualities, Mrs. Gainsborough and her children playing cosily "at gipsies," accompanied by a donkey.

Note in their peculiar charm Gainsborough's own amalgam of masculine and feminine gifts, with a bias towards feminine grace and tenderness. True genius has always been androgynous, a single creative agent with a double sex. To note with impartial care how the male and female attributes are balanced in the work done by persons of genius, is to enrich the study of all art with a great many new enjoyments. A woman of genius may be *too* feminine or *too* masculine in her appeals as an artist, and a man of genius may be *too* masculine or *too* feminine. It is not often that the male and female attributes are perfectly balanced, with a moderate bias towards manliness in men's work, towards womanliness in the art of very gifted women.

They are balanced very well in Gainsborough's free and broad aquatints and soft-ground etchings. There is one of cattle driven through sunny and wooded pasture, a rapid improvisation charmed with naturalism

and nobly patterned into sunlit and shadowed variations of weight and space. A companion plate shows how a string of work-tired horses and their riders amble forward along a banked lane bordered by trees. These prints are impressions of realistic movements that bring routines of animated toil into country scenes viewed as ample designs, not as landscape " compositions " with a proud foreign ancestry that is deemed " classical."

Rowlandson loved Gainsborough's monochrome landscapes, and reproduced a few, in some excellent soft-ground and aquatint plates, from Gainsborough's original drawings. Paul Sandby also, who seems to have made the first English experiments with aquatint, responded now and then to Gainsborough's emancipating lure as a rapid landscape sketcher. I regard these three big Englishmen, Sandby (1725–1809), Gainsborough (1727–88), and Rowlandson (1756–1827), as incomparably more important to us than any others if we wish to see impartially how our earliest etchers, Barlow, Place, and Gaywood, were united to varied developments of etching in the nineteenth century.

As a line-etcher Gainsborough is unimportant. Drawing with a needle irks him ; he cannot express with it the ample spirit of things. His handling becomes diligently tame and too scrupulous, unlike his soft-ground and aquatint.[1] Sandby is preferable in ordinary etching ; a wayfarer who achieves many things, passing from mood to mood in landscape design, and observing men and women among the poor and the well-to-do. On my table I have about fifty examples from his needle, which I have borrowed from my friend Mr. W. T. Spencer, together with many other old English etchings. It is a delightful privilege to exercise the Peter Pan of Research among the scores of parcels at Spencer's enchanted shop. On one sheet of paper, nearly H. 15 × L. 12 in., there are six Sandby landscape studies of equal size, or thereabouts, H. $3\frac{6}{16}$ × L. $4\frac{8}{16}$ in., published in 1750, and not so English as Sandby becomes, now and then, in later work.

Taking Sandby as a whole, and Gainsborough as a whole, as painter-etchers and aquatinters, I think you will find that Sandby's attitude

[1] See also pp. 195, 196.

towards nature and humanity is the more masculine, his tenderness of heart being less alert and subtle. But he has humour, and touches also of satire and of caricature.

In one soft-ground etching and aquatint, measuring H. $8\frac{5}{16} \times$ L. $12\frac{3}{16}$ in., Gainsborough touches the sea on the shore of an estuary; there are two cows in the foreground. Ample sketchiness was Gainsborough's aim here, and also in his soft-ground etching that represents an old rustic bridge of four round arches, and cattle—how big they look!—moving over it towards our left, driven by a lad on horseback. A girl and a smocked boy are seated on the parapet, a hilly landscape behind them. A castle among trees stands beyond the main portion of the bridge, adding a lofty touch of classicism to Gainsborough's own English naturalness.

Few artists have been entirely unaffected by vogues of taste prevailing during their times, and Gainsborough himself, writing to Lord Hardwicke, said: "With respect to Nature in this country, I have never seen any place that affords a subject equal to the poorest imitations of Gaspar or Claude." Let us be thankful that he put very little of either into his great continuation of English landscape monochromes and paintings.

Critics in those days regarded Gainsborough as the inventor of English pastoral. They forgot Barlow, and paid too little attention to Sandby; but their admiration for Gainsborough remains a pleasant thing to be remembered. Let me quote a little from William Henry Pyne's *Etchings of Rustic Figures for the Embellishment of Landscapes*, sixty plates published in 1814:

"That species of landscape composition which best suits rustic figures of the humble class, similar to those contained in this work, is most generally cultivated by the artists and amateurs of this country; it has been denominated English pastoral. To explain what is understood by this term, reference may be made to the compositions of Gainsborough, whose landscapes possessed no other characteristics than those which the woods, copses, hamlets, heaths, lanes, and such places, unadorned by art, offered for his imitation. It was in the midst of such scenes in the county of Suffolk that he first studied drawing. His feeling

A FIELD WITH TREES AND CATTLE AT A POOL. *From a soft-ground etching by* GAINSBOROUGH. *Victoria & Albert Museum.*

LANDSCAPE COMPOSITION WITH CATTLE AND FIGURES NEAR A LAKE. *Etching, 6 7-10×8 8-10. From a proof kindly lent by Mr. W. T. Spencer.* PAUL SANDBY, R.A., 1725-1809.

GIPSIES. PAUL SANDBY, R.A.
7 7-10×5 7-10.

SPORT AND FLIRTATION. PAUL SANDBY.
7×5 3-10.

LANDSCAPE STUDY WITH ARCHITECTURE AND FIGURES. PAUL SANDBY, R.A., 1725-1809.
6 6-10×8 7-10. *The print kindly lent by Mr. W. T. Spencer*

mind led him to select such parts and such objects as nature, or the rudest works of art combined with nature, afforded in those sequestered spots. The humble inhabitants that peopled these scenes he made the equal objects of his study, and chose from among them such as were most congenial to his poetic fancy; for all that he copied, although it had the appearance of fidelity to its prototype, yet had a certain portion of his original feeling incorporated therein, that accorded with what the poets have termed the pastoral style.

"If Gainsborough sketched a milkmaid, he selected a girl for his model that captivated by her beauty and native sweetness. Cottage children, whom he delighted to paint, were the offspring of health and innocence. His old men were not like those of Ostade, Hemskirk, and other painters of the Dutch and Flemish schools, sordid boors; they were open, artless, grey-headed swains, scarcely bending beneath the burden of age."

Pyne knew that some popular painters, like the Academician Westall, made landscape pastoral too sweet and effeminate. Also he knew that Gainsborough's landscape style, when it grew rapidly through detailed studies into a noble sketchiness, "appeared scarcely intelligible to the unskilled in art."

When writing about English pastoral, and about its dependence on a proper use of animate creatures and of implements employed by farms and country trades, Pyne chooses a few artists for special recommendation. He praises Barker, and Morland's rustic groups of every sort; is delighted with Robert Hills' etchings of animals, and also with "Cristall's simplicity of character, mixed with grandeur of style. His cottage groups, gleaners, fishermen, and other subjects from the humble class of life, are admirable specimens of graphic art."

Briefly, then, when W. H. Pyne published his *Etchings of Rustic Figures*, 1814, he continued the work begun in his *Microcosm*, 1803, striving to bring young etchers into daily intimate touch with those persons and things in country life that were most difficult to draw freely, swiftly, and well. He was a "modernist" of his time, more so than his energetic senior Paul Sandby, whose rustic figures only sometimes

had much in common with his own. After a review of Sandby, we'll return to Pyne for several reasons, the main one being that no other artist explains so well why artists of his time were really obliged to do such and such things.

II

There are several Sandbys in Paul Sandby, and the most notable is not the one that he valued most when he was working for his own private pleasure, allying himself with the accepted domination of Italian influences, at first hand or through Claude and the Poussins. To be commonplace by following an imported vogue was unfair to Sandby's observation and manly character. Any fool could enslave himself to " Classic " ruins, and urns, columns, statues, and wonderful grass and foliage coloured like a Cremona violin. Sandby never accepted entirely the " ideal " routine, because innovation was in his blood ; but secretly he was impressed by those tyrannical autocrats who enforced " classical laws " on freeborn Englishmen. Take Francis Grose, for example. He declared that an artist should study the men and views of Italy before he attempted to represent an English landscape, and also that a man who wished to be a connoisseur " must on all occasions remember to decry the works of English artists, particularly those who have never travelled."

What an atmosphere of tyranny comes from this quotation ! When I compare it with the da-da-ist dictators of recent days, I cannot help feeling almost certain that vogues of enraptured æstheticism are pretty often allied to phases of circulating insanity. And unless we remember what Hogarth, Sandby, Gainsborough, Stubbs, Rowlandson, Morland, Pyne, Girtin, and some other English rebels had to bear from autocrats of classical conventions, we can never understand their liberating value.

One part of Sandby's really English freedom and humorous, homely vigour has been appreciated by a good many writers, all students of English water-colour. But his etchings and his aquatints remain in a sort of twilight criticism, deepening into night. Thus critics who praise Clerk of Eldin, a smaller man by far than Sandby, forget, or do not

CATTLE CROSSING A BRIDGE. *From a soft-ground etching by* THOMAS GAINSBOROUGH, R.A., 1727-1788, *12×15⅛.*

AN ENGLISH PARK. *From an etching by* PAUL SANDBY, R.A., 1725-1809. *6 7-10×8in. The proof lent by Mr. W. T. Spencer.*

INSIDE A FARRIER'S SHOP, 1787. *Etching and a slight shading of aquatint.* 5¼×8 3-10. THOMAS ROWLANDSON, 1756-1827. *From a rare print in the collection of Prof. Selwyn Image.*

know, that Sandby's earliest known etchings date from his twenty-second year, 1747, and precede Clerk's by a quarter of a century.

The Victoria and Albert Museum has a varied collection of Sandby's etchings, as well as a great many aquatints. Twenty-five of his etchings are separate prints, all in brown ink, and seventy-four are in a bound volume. Generally there are two impressions, in brown and in black. Only three of the separate prints are dated : they belong to the same year, 1758. A small print, H. $3\frac{15}{16} \times$ L. $5\frac{5}{16}$ in., represents a man in a pleasant landscape accompanied by a boy, and attracted by a flat stone lying below a tree. A larger print, H. $6\frac{15}{16} \times$ L. 9 in., is an impression of country life, with a cart and horse on a road, left, some figures on the right, and centre, growing from a hollock, a Sandby tree. The third etching of 1758 is a fight out of doors, near a charming well, a conjugal flare-up between henpecked man and belligerent wife, very damaging to the man's face and long hair. On their right is an old woman with a stick, presumably the wife's mother, for she has interfered half-heartedly, unlike a dappled dog that pulls angrily at the assailant's skirt. Sandby allowed this marital exercise to occupy, on an upright plate, $10\frac{5}{8} \times 7\frac{3}{4}$ inches of space.[1]

His etchings have one thing in common with Bewick's Tailpieces, they touch Nature and Life and human waywardness joyously, in many and various ways, only Bewick's feeling for design has formulæ of naturalness with a fine subtlety often beyond Sandby's daily reach. Very often there is a bluff or brusque directness in Sandby's emotion. This was the quality that caused him to turn from transparent water-colour to body colour, and to prefer aquatints with a grain and texture never too refined and "sweet."

The volume of seventy-four etchings at the Victoria and Albert Museum has only nine dated prints ; the latest year is 1758, and the earliest 1747. A print here and there has an inscription worth

[1] The well in this belligerent etching is repeated, with variations, in another plate, H. $6\frac{7}{10} \times$ L. $8\frac{7}{10}$ in. ; a better plate in many respects, with no ruled lines in the sky, and a pleasant economy everywhere. The conjugal attack is displaced by an old woman washing a piece of linen ; and over there, on our left, a cart and horse stand idle.

remembering. "Etched on the spot by P. Sandby, 1750," for example, plainly refers to work done out of doors; it is found on two etchings, approximately of the same size, H. $9\frac{1}{4} \times$ L. $7\frac{3}{8}$ in., and H. $9\frac{1}{4} \times$ L. $7\frac{1}{4}$ in. One of these sketches—I have it on my table—is a landscape with a timber bridge over a river, pretty near to the seaside, which lies over there close by that distant glimpse of a town. In the left foreground are three trees, the nearest leafless and dead, and beneath them a tall woman with a child, and a man. Another study etched out of doors has a back-ground of houses and hills, and near at hand, below a wayside tree on our right, some jolly country life, three horses unyoked from a waggon of dry old hay, and their driver "with company." I have never seen a well-printed impression of this charming subject. Sandby suffers much from defective printing, as Bewick did.

His delight in observation moves from a landscape with ladies and gentlemen on a road flanked by trees (H. $9\frac{5}{16} \times$ L. $7\frac{3}{8}$ in.), to a night scene in a street, and a group of loiterers around a lamp-lighted stall (H. $4\frac{9}{16} \times$ L. $3\frac{5}{16}$ in.). There is also another street scene by night, with a sedan chair, a lady and her maid, and a torch-bearer. An angler in one landscape is busy below a waterfall, and a man with a gun appears in another country scene.

One cannot say that Sandby's etchings have the professional zeal that he put into aquatints. He dallied with them leisurely and lovingly, in his younger days mainly, leaving us prints that are wayfarers. No man of his time etched with equal sympathy a gentlewoman and her children out of doors; and as for his wee plates of types, popular figures, they are interesting but cosmopolitan. Aquatints occupied his attention later because they were more marketable than etchings.

Sandby's attitude to landscape etching should be compared both with the soft-ground prints and proofs published by Richard Sass in 1810, and also with David Charles Read's twenty-three *Etchings from Nature, designed to illustrate a few of the leading features of English Scenery*.

Neither of these men is at all well known. Sass lived from 1774 to 1849. His sketches from nature in soft-ground etching are inscribed to the Princess Charlotte of Wales. They were issued in six numbers,

TAMERTON IN 1816. *Soft-ground etching*, 6¼×9 1-16. SAMUEL PROUT, 1783-1852. *The print lent by Mr. W. T. Spencer.*

WINDMILL NEAR CROWLAND ABBEY. *Soft-ground etching*, 9 3-10×13, SAMUEL PROUT, 1783 - 1852.

1.

2.

TWO LANDSCAPES: 1. WHITLINGHAM CHURCH. *Etching. By* JOSEPH STANNARD, 1797-1830. $4\frac{1}{8} \times 5\frac{1}{4}$. 2. COTTAGES BY A POND. *Etching.* $2\frac{1}{8} \times 5$ 15-16*ths. By* DAVID CHARLES READ, 1790-1851. *Victoria and Albert Museum.*

with six plates in every one, the price per part twelve shillings. One day a book will be composed on travel sketches done in our country by etchers, aquatinters, and early lithographers. Richard Sass will certainly appear among its illustrations. His wayfaring studies in England, Scotland, Ireland, and Wales, are inferior to Samuel Prout's varied work in soft-ground etching, but they have merit.

David Charles Read, 1790–1851, published his twenty-three etchings from nature in 1845, not in London, but at Salisbury. They interest me because Read sketches with a peculiar hesitating confidence, ingenuously sincere; he fumbles into expressiveness, in love with nature, but with recollections of Dutch etchers. I give a Rembrandtish example of his manner, a very good example, placing it on the same page with an airy landscape by Joseph Stannard, whose trees are tremulously light and daintily patterned. Read muddles a plate here and there, but he sees and feels as an etcher, and tests the velvet luxury of drypoint.

III

Obedience to a love of contrast causes me to think once more of Rowlandson, a very big fellow, an instinctive master of design, naturalistic through and through, often coarsely, and sometimes even brutally. What a marvellous variety there is in his rapid, wayward, unending enterprise! If he belonged to France, his fame in our own country would stand far higher than it stands to-day. Might it not equal then the united fame of Daumier and Gavarni?

The distinctive species of art in Rowlandson's etching and aquatint include landscape, architecture, seascape and the seaside, sport and country life, popular life in towns, and roystering satire and caricature, often with worse manners by far than the tipsy revels of Sir Toby Belch. In these things etching is employed often as a rapid underground for hack painters to daub with ruddy-tinted water-colours.

Do you know Rowlandson's *World in Miniature*, published in 1816? It has forty etched plates, characteristic groups of figures "for the illustration of landscape scenery." Ibbetson also, one of Rowlandson's

boon companions, like Morland and J. R. Smith, prepared a similar sort of book, which was published in 1817, shortly after his death. It contained fourteen etched plates—six of cattle, and eight of rustic figures.

In essence, no doubt, Rowlandson's art is like his life, it belongs mainly to actions and reactions in towns, as a rule in London ; but it invites us to enjoy many a country holiday and some good sport, as in his plate of deer hunting. Then his intuitive habit of good design is a stout countryman and a hearty though sometimes freakish sportsman. One set of hunting proofs, a very scarce set in fine impressions, etched in his usual way, is finely coloured by himself and also signed in colour. The Schwerdt collection has this set in mint state impressions. His "Easter Monday, or the Cockney Hunt," published as well as etched by himself, 1807, is generally ill-coloured, harming a wild romp into semi-caricature. A Cockney on a grey hunter, recklessly inadvertent, having topped a high fence of planks, is on his way forward to receive some broken bones, while a pretty amazon clears the same obstacle with smiling confidence, and will be in at perhaps more than one death. This tinted etching measures H. 12 × L. $9\frac{1}{4}$ in. Try to compare it with one of Gillray's wild frolics in hunting, such as "The Sound of the Horn, or the Danger of Riding an Old Hunter" ; particularly when a lean and pathetic husband has a very fat wife pillioned behind him, and hounds in full cry can be seen during the act of crossing a stream. There is also a set of four hunting prints that Gillray etched from drawings by a very modest amateur whose name is hinted at hieroglyphically. These prints, measuring H. $9\frac{1}{2}$ × L. $13\frac{3}{4}$ in., represent hounds finding, hounds in full cry, hounds throwing off, and coming in at the death. They are said to have been favourites with George III. A short time ago Henry Sotheran & Co. had them in a volume, oblong folio, *hf.* bound ; very good impressions, £10 10s., and accompanied by another bound set of four Gillray sporting prints, burlesques of Cockney shooting, after drawings by J.G., probably Gillray himself. They are amusing as burlesques of sport; but Gillray was not, I believe, an expert sportsman himself, like Henry Alken and Samuel Howitt, *c.* 1765–1822.

Do you know Howitt ? If not, study him side by side with William

PASS-ROOM AT BRIDEWELL IN 1808. *Drawn and etched by* ROWLANDSON *and the* ELDER PUGIN, *aquatinted by* HILL. 7 13-16×10⅝. *From a print belonging to Mr. W. T. Spencer.*

ANGLING STUDIES. *Drawn and Etched by* WILLIAM HENRY PYNE (1769-1843). *Reproduced from a Print lent by W. T. Spencer.*

Henry Pyne, 1769–1843, and Robert Hills, 1769–1844. As the Etching Club was established in 1838, Pyne and Hills lived to see an organized attempt to use profitably the gradual pioneering through which British etching had passed. But the Etching Club became so much occupied with its own doings and struggles that it soon lost contact with its predecessors, forgetting that those who forget forerunners invite similar injustice from *their* juniors. And this injustice has been shown in full measure to the Etching Club. If possible, I wish to renew critical and patriotic interest in every pioneer who caused British print-buyers to think of etched work, sometimes united to aquatint, as in many prints by W. H. Pyne.

It is not overmuch to say that Pyne should be studied by every new generation of English artists. He is a true historian in four ways : literary, social, graphic, and pictorial ; a jolly good fellow, chatty and agreeable in his *Wine and Walnuts*, gossip on art that makes the distant near and the past present. To hear other artistic talk from him, read the old *Literary Gazette*, and the *Somerset House Gazette*, which he edited ; it was united to the *Literary Chronicle* after the second year of publication. Or, again, do you wish to learn, from evidence at first hand, a great many homely things about British handicrafts, farming, boating, trades, collieries, manufactures, etc., as they were in 1803, the year when war between our country and Napoleon was renewed after the Peace of Amiens ? If you do, turn to Pyne's *Microcosm of Great Britain*, filled with his own prints, etched and aquatinted, and showing groups of figures by the dozen, and many sorts of implements, etc., a journalist sketcher who knows how to put life and weight and character into all that he does. I illustrate one page of eight sketches, H. $8\frac{3}{8} \times$ L. $11\frac{3}{8}$ in., no better than many another ; it shows that Pyne sees and feels in the round, solidly, weightily, like Rowlandson, Atkinson, and Gillray. And let students of English coal-mining remember that they will find among Pyne's etchings a jolly good plate showing how coal, in 1803, was raised from a pit. It reminds me of an early Legros plate with a horse that winds up water from a deep well by ambling in a circle harnessed to an horizontal shaft of timber.

Another of Pyne's books, *Costumes of Great Britain*, dating from 1808,

puts topical history into coloured engravings, sometimes in a manner that is almost like Brangwyn's. Our country between 1750 and 1850, though her population remained smallish and with a large percentage of illiterates, was invited to welcome a vast number of big books with costly plates, whose market values are just beginning to rise steadily. Pyne was ruined by one of his literary adventures, three large folio volumes on *The Royal Residences*, with a hundred fine coloured aquatints after drawings by chosen artists.

Howitt and Hills obeyed this vogue of issuing prints bound together. So did Henry Alken. But although Alken not only etched rapidly, and sometimes well, but published in 1849 *The Art and Practice of Etching*, a treatise well worth reading, he really belongs to another world, that of coloured aquatints, unlike Robert Hills, and to a less extent unlike Samuel Howitt. The Jack Mytton of sporting journalism, Alken liked to make much ado ; so he never gave his mind and heart completely to monochromes.[1]

Howitt sprang from a proud old Quaker family of Nottingham, inheriting many stories of religious persecution. But he began life as an independent sportsman, with his home at Chigwell, Epping Forest ; perhaps a rapid, even reckless fellow, for he knew Rowlandson's own set of boon companions, and married Rowlandson's sister. At first he practised art as a hobby ; then financial troubles came, throwing him into that great arena where men fought for their daily bread. He became a drawing master in London, painted pictures for sale, in oils and water-colours ; and then found out that he was better in black-and-white. His preference was given to etching ; but printsellers having a mania for tinted prints of every sort, Howitt, like Rowlandson, frequently obeyed the general vogue, and too much pot-boiling resulted. Still, he remains an etcher to be liked when he works *con amore*.

His *Miscellaneous Etchings of Animals*, fifty plates, published in 1803, come from one varied phase of his observation, done mainly to attract pupils. He had a beautiful feeling for hares and rabbits, and also for some other animals. Other phases will be found in the *Angler's Manual*,

[1] For a good article on Alken, by Tatlock, see *Burlington Magazine*, November, 1920.

From an etching by T. LANDSEER, R.A.,
1795-1880. *The print lent by Mr. W. T. Spencer.*

From a soft-ground etching by
HENRY ALKEN, 1785-1851.

HUNTING : Left-hand portion of a long etching by PETER TILLEMANS. 1684-1734. *From a proof lent by M. A. Berthel. Compare with etchings by much later men,* HENRY ALKEN, EDWIN AND THOMAS LANDSEER, J. F. LEWIS *and* FRED TAYLER.

1808, written by Howitt and illustrated with a dozen of his original etchings, which include tackle, baits, and still-life fish. I illustrate from the *Manual* an angling landscape; also a "Minnow Fishing" from another set.[1] My blocks are small, but large enough to show the general spirit of Howitt's design. In April, 1925, the "Minnow Fishing" was reproduced by *The Print-Collector's Quarterly*; it came as a pleasurable surprise to many persons. One critic said: "Why has Howitt been forgotten? He had a jolly feeling for English landscape, and loved water as a bather loves it. His trees are well-placed and good." All this certainly is true, though the etching itself shows some unnecessary work. Another critic, Selwyn Image, praised this etching as a good design, really a beautiful bit of English landscape. There is beautiful design in that tree which grows aslant over a large boulder, and a fisherman is put freely and well at the right place. Howitt at his best has a natural freedom, easier than that which we find in Clerk of Eldin's Lothian etchings, such as the "Farm-house at Kersewell," H. 4 × L. $9\frac{7}{8}$ in. Clerk, as a rule, thought too much of the word "composed" and too little of "design." Design is a thing apart, a gift inborn, like a fine sense of colour. Howitt had it, but failed to use it many times.

Between Howe's great victory of June 1, 1794, and Nelson's death, Howitt published many little sets of etchings, nearly all untinted in one state, on shooting, and hawking, and different kinds of hunting. Again and again they are well designed, but overlaid with a superfluity of minute touches, no doubt intended to serve as texture under tints of water-colour. No one else did so many field sports in etching.

There is a long and lively etching by Howitt, pure line-work throughout, firmly drawn and boldly bitten, wherein different sorts of hunting are designed into a frieze; it is a memorable achievement, and very scarce. I have seen it in only one impression, a fine proof at South Kensington, measuring H. $7\frac{1}{2}$ × L. $26\frac{1}{2}$ in. It is illustrated here, and I seem to remember an early foreign print having a similar *motif*.

We miss in Howitt's work a quality which was very much in vogue during his life—humour, with or without a flavouring of banter, or satire,

[1] The "Minnow Fishing" of the *Manual's* first edition has a wading angler.

or caricature, or burlesque. He could no more have added to etched country life such a burlesque scene as Rowlandson's " Ducking a Scold " than he could have counted up to a thousand in two seconds. But he echoed some of Rowlandson's milder moods.

The British Museum has a small landscape, H. $3\frac{3}{4} \times$ L. 6 in., etched by Howitt in 1792, and published by Rowlandson. It is a pleasant " find," with two horses in a pond on our left, good trees on our right, and a beautiful countryside behind, stretching back through quietness towards a hilly distance. By means of delicate waved lines, very lightly bitten, Howitt tries to suggest airily the piling-up of English clouds. At the British Museum, too, Howitt appears in a set of four hunting scenes which are little more than outlines, but much better than his too elaborated etchings. They measure H. $7\frac{3}{8} \times$ L. $9\frac{13}{16}$ in.

Howitt's liking for waved, zigzag, and circular touches became almost a mania, especially in smallish etchings. His object was to suggest a variety of textures, but it made him afraid of open or silent spaces in his designs. Wilkie also allowed this fear to betray him into spoiling elaboration. For all that, Howitt is not a man to be overlooked. It will be quite easy to clear away his too commercial prints, and to classify what remains into subjects and states. This work has not yet been done anywhere, and it is worth doing.

There are a few prints etched very well in soft-ground by Samuel Alken ; and among them a shooting scene revealing the influence of George Stubbs upon Howitt's landscape design. A spacious countryside handled broadly ; a good free distance of English fields on our right ; while on our left, behind two sportsmen who stand alertly, is a little group of onlookers from a farm, and to right of this group some fine trees pile up their foliage into high and simple grey masses that silhouette against a quiet sky. There is movement across a shaded foreground, for sporting dogs are busy.

Old prints illustrating sports grow more and more valuable, one reason being that public opinion is turning against several sports, even against fox-hunting and shooting, just as it turned against cock-fighting and bull-baiting. Consequently, etchings of old-time sports belong more

AN ETCHED FRIEZE OF HUNTING
by SAMUEL HOWITT. *7½ inches × 26½.*

FLY-FISHING.

PIKE FISHING.

By SAMUEL HOWITT, c. 1765–1822.

GUDGEON FISHING a la Conservatory.

SHERIDAN'S FISHING PARTY, with the Prince of Wales in the Chair. *From a Fores Print after* JAMES GILLRAY (1757-1815) *Published in 1811. Sheridan died in 1816.*

and more to aspects of social history which have vanished, as in hawking, or have been altered very much, as in hunting.[1]

There is a book of coloured aquatints mixed with etching, called *Foreign Field Sports*, published in London, 1814, after designs by Howitt, Atkinson, Clark, and Manskirch. There are a hundred plates in all, including a supplement by J. H. Clark on New South Wales. Sometimes the designs are etched by Howitt himself, sometimes by Howitt and Merke, and now and then by Howitt and Dubourg. It is a book to be collected, like Howitt's *The British Sportsman*, valued to-day at about fourteen pounds.

IV

Turning next to Robert Hills, 1769–1844, we meet with a man of gentle character whose studies of country life include a great many water-colours.

His gentleness becomes a vice in his painted work, causing him to stipple so diligently that his landscapes resemble a very delicate mosaic into which beautifully drawn animals are inlaid. In 1804 Hills was among the founders of the Water Colour Society, and at its exhibitions, during his life, he exhibited no fewer than six hundred of his landscapes. Hills, in etching and in chalk and pencil, often failed when he tried to move from admirable studies into " finished work," as it was called. Then the vice he had cultivated as a painter in water-colour began to assert itself, and his art lost breadth and synthetic unity.

According to the *Dictionary of National Biography*, Hills appeals to us all as " a good etcher," and though this criticism is understated, he is almost forgotten. Dozens of students who know minor Dutch etchers intimately, know nothing about Robert Hills and his original research,

[1] Many sportsmen are annoyed when the altering attitude of public sentiment towards field sports is noted frankly, yet it marks a very gradual evolution, begun by Shakespeare in *Venus and Adonis*. Beckford in the eighteenth century added footnotes to his *Thoughts on Hunting*, as a defence against writers opposed to his favourite sport; and when in a democratic time, like our own, democracy cannot afford to play an active part in certain field sports, it becomes very responsive to propaganda against enjoyments outside its own experiences. Make hunting and shooting as democratic as racing and fishing, and the people's attention will pass into a new atmosphere. All changing attitudes towards the vague thing called " cruelty " are proofs that new customs are being formed.

though he is to English etching what Bewick became, at an earlier date, to English wood engraving—a fine naturalist and a genuine artist, within his own limits. As an etching student of animals and their individual characters, Hills cannot well be bettered, except in the printing of kindred plates.

At the British Museum he is treated with careful respect, but is rarely visited. I haven't counted the proofs and prints, but they fill many large folios, every proof and state well chosen. They are said to number 1240. At South Kensington there are eleven sets of Hills' etched work, comprising 780 plates, which belong to the years 1798–1817. They are excellent studies: cattle, sheep, dogs, fallow deer, red deer, roebucks, goats, horses, asses and mules, and swine also, all done from nature, and showing much variety of expressive technique. The biting-in is often as good as it well can be, but not the printing. The same sets are at the British Museum, but in many selected states and impressions. If only a Delâtre or a Goulding had aided every generation of our British etchers from Barlow's time to about 1880!

Hills loved cottages, and they appear in some wee, firm etched proofs, which may be studied in three states. Also, like Pyne and Howitt, he loved to make studies of picturesque farm tools and carts, and of horses at work. That he made his appeal to the middle classes mainly, who in those days had a passion for drawing lessons, is evident; but a good many artists, when they worked for that vogue, chose soft-ground etching or aquatint, and, later, lithography.

There are writers who sneer at the middle-class drawing lessons, but they are wrong and even foolish. How would Crome have earned a living, or Cotman, Dewint, and young David Cox, if lessons in drawing and painting had been unpopular? Robert Hills did most of his best work for youngsters who wanted to improve themselves. He etched for them as a master; and if we knew one-half as much as he about animals, we should be masters also.

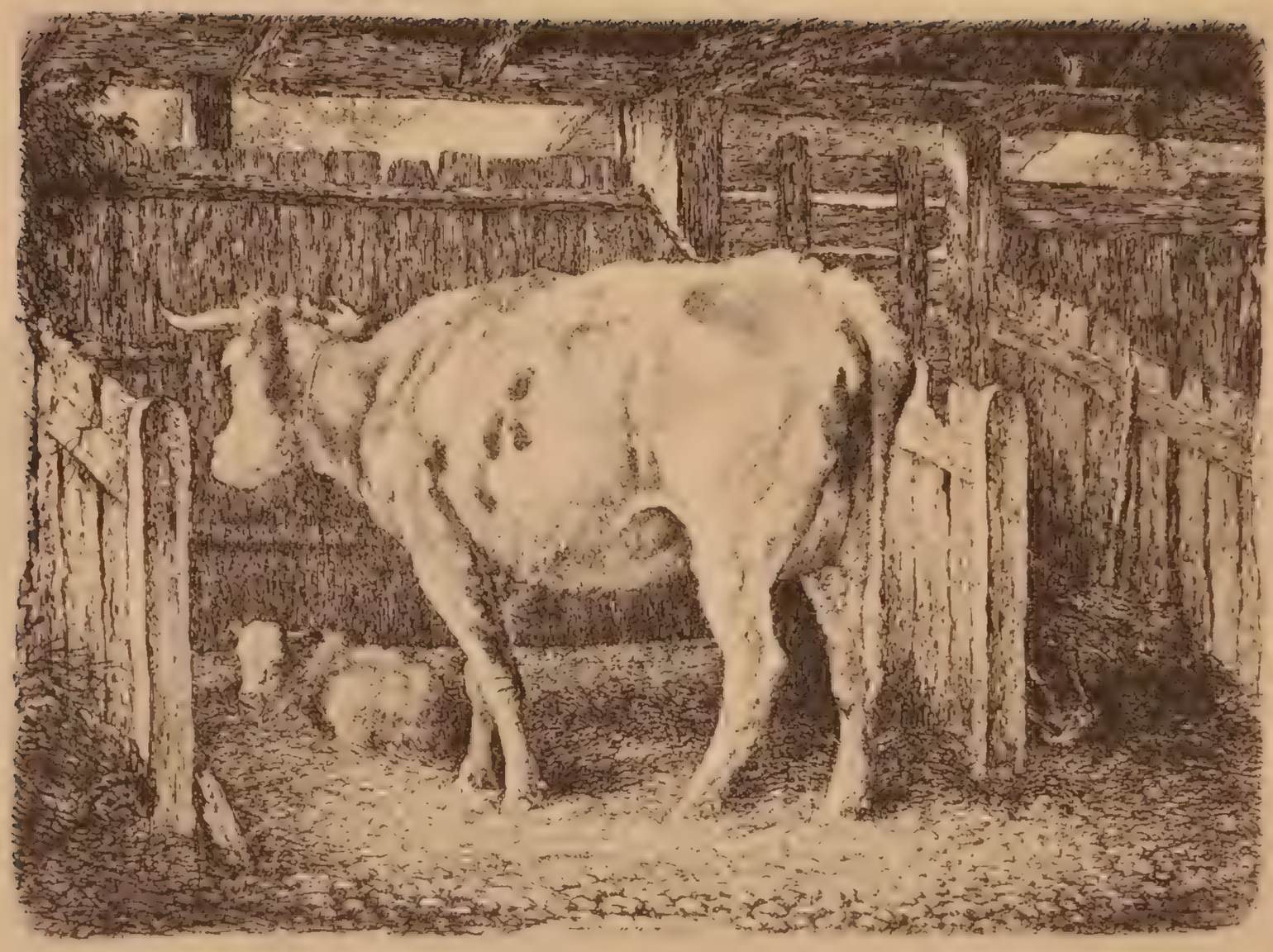
I give four blocks after Robert Hills, choosing ordinary examples, for it is very unfair both to artists and to students when only the very best is chosen from a vast amount of sincere workmanship. This old trick

1.

2.

1. AN OLD HORSE. *By* ROBERT HILLS. *Dated 1801.*
2. BUCK SHOOTING. *By* J. F. LEWIS, R.A., 1805-76.
Published in 1836. $4\frac{5}{8} \times 6\frac{1}{8}$. *Victoria and Albert Museum.*

1.



2.

TWO ETCHINGS BY ROBERT HILLS, 1769-1844.
1. COW AND CALF IN A SHIPPEN. *5¼×7 3-16ths.*
2. COW AND CALF RESTING IN SUNLIGHT. *5¼×7 [illegible]*

in the preparation of books on art raises hopes in a student's mind which vanish when ordinary productions by the same artists are examined; and when excessive hopes disappear, there is a reaction into resentment or hostility. My aim is to exhibit Hills as he appears in a great many plates, powerfully sympathetic in his charitable love for derelict horses, for example, but with a tender feeling for landscape that comes from a rather different mood of technique than his thorough knowledge of animals. There is often what may be called a hiatus of unifying confidence between Hills' quadrupeds and their surroundings. But every artist has his own defects.

Edwin Landseer himself knew less about animals than Robert Hills, because he humanized them frequently, wishing to be known as the New Æsop. Hills, like Bewick, is an artist-naturalist, only Bewick preferred birds, and Hills quadrupeds. Landseer had genius, but becoming one of Fame's delicate courtiers, at times even an Osric of Art, he was self-betrayed, and never even tried to free himself from self-imposed limitations. Though a poor colourist, he did little in black-and-white. As an etcher he would have been a big man, had he given his heart and life to the finer qualities within his easy reach.

Eighteen of his etchings are in the Victoria and Albert Museum; the British Museum has a few more. There is one that tells us what Landseer could do as a very small boy. It dates from his eighth year, but was published by Colnaghi in 1852, at the height of the Landseer fever. It represents two cows' heads, a cow lying down, and a sheep's head.

In 1848 seventeen of Landseer's etchings were published in a portfolio, printed, unfortunately, by a man who knew much more about line-engraving than about the special qualities to be desired in etched proofs and prints. The dated plates run from 1822 to 1826, from his twentieth to his twenty-sixth year. The best have an easy movement of expressive line and goodish biting-in. But there is no "devil" in them, as in Thomas Landseer's etched work. Edwin is not afraid of empty spaces in an etching; his technical defect—a pretty, dainty, spick-and-span assertiveness—comes partly from defective paper, partly from poor printing, and partly

from himself. His liking for angling is suggested by two proofs : " The Mountain Torrent," with a dog guarding an angler's rod and wrap, H. $5\frac{13}{16} \times$ L. $3\frac{13}{16}$ in. ; and " Sporting Dogs interested by a Frog," 1822, with a landscape background, and on our right, middle distance, an angler neatly sketched.

There is a game card for shooting designed for Woburn Abbey in 1827, upon which are six wee etchings to represent the sport of shooting ; all very well done, but having that coquettish prettiness which Landseer got in part from his temperament, but mainly from the fact that he was the first English artist to be " boomed." The booming began before he was twenty, and it lasted throughout his life. No wonder that his etching, like his pictures, sought praise and flattery in a style which everybody liked ! A hard struggle would have put depth into his mind and work. Soon he behaved like a spoilt *prima donna*. The Academician, Richard Redgrave, C.B., related a very typical story to show how Sir Edwin burnt incense to his own popularity :

" Landseer was going to Scotland to sketch, and his friend, Jacob Bell, had seen all his things put together, and by dint of great exertion had got him, his servant, and all his traps to the station, in order that he might start by express to the North, by Glasgow and Perth. Jacob Bell, as a matter of course, was very fussy in his vocation, telling the station-master that it was the great animal-painter, and bespeaking for him every sort of attention. The station-master was extremely polite, taking special care to put in ' Sir Edwin's luggage,' to find a place for ' Sir Edwin's servant,' and a comfortable seat for Sir Edwin himself, and, finally, after Landseer had walked up and down the platform several times with his friend, to assure Sir Edwin that the train was about to start, and to beg him to take his seat. But no ; they still lingered. Loud rings a bell. ' Now, pray, sir, step in ; the train will move on in a minute.' No ; Landseer puts his glass in his eye. ' Ah ! some railway literature ! I want a book.' And away he strolled to the bookstall. Shriek goes the whistle, off goes the train. ' It's gone, Sir Edwin ! ' says the station-master. ' Eh ? What ? but you'll stop it, surely ? ' This was, however, impossible, even for the great animal-painter, so he was left behind—his

servant and baggage off to the North ! The only remedy was to telegraph for his servant to stop for him at Carstairs. But, alas ! ' like master, like man ' ; the message came back that the luggage was found, but John was missing. It was afterwards proved that he, too, had liked railway literature, or railway feeding, and had got out at Rugby, had mistaken the bell and left his master and his master's luggage to take care of themselves. . . ."

Happy the artists who are not boomed into a fever of enraptured self-consciousness ! When reaction against Landseer began it carried into unpopularity those huge engravings—really etchings diligently prettified with a burin—which had spread his fame far and wide. Never has such real popularity as Landseer's been won, and lost, by an English painter. Wilkie's few etchings have outlived reaction against *his* paintings, whilst Landseer's have not attracted any public attention through about sixty years. Why ? They belong to the gradual evolution of native English etching ; they are swiftly expressive in their own species ; and even their sweet clearness, their appeal to ladies in pretty boudoirs, marks a period in fashionable art. A very similar " refinement " will be found in the forty plates designed by members of the Etching Club for Goldsmith's *Deserted Village*, 1841. It is a boudoir sentiment full of pretty prattling affectations. But to say this alone is incomplete. Turner himself, when supervising line-engravers, approved too much prettiness in vignettes ; and in larger proofs he liked too many flecks of white light on water, besides other appeals to admirers of excessive details.

Landseer inherited this mood from many pretty-pretty prints, like those after William Redmore Bigg, R.A., 1753–1828 ; but he gave effeminate daintiness a much wider popularity than it had won before, never supposing that a just reaction against it would be lastingly harmful to his reputation. If his own etched plates had passed into the hands of such a master printer as Goulding, much could and would have been done to free them from mere prettiness ; but the seventeen Landseer etchings brought out in 1848 were printed for a dealer, E. Gambart, whose one aim was to make them completely fashionable. Thomas Landseer was wiser than Edwin. He put some " devil " into his etched

work, and some mocking humour also, as in the series where monkeys are used to satirize human character.

At South Kensington they are proofs before letters of Edwin's plates printed on India paper, and looking almost as clean as newly washed white lapdogs. Their title and sizes : 1. " Return from Deer Stalking," H. $9\frac{15}{16} \times$ L. $13\frac{15}{16}$ in., with another impression marked " First Proof." 2. " Game Card," H. $6 \times$ L. 9 in. 3. " Game Card," H. $6 \times$ L. $8\frac{15}{16}$ in., an earlier state. 4. " A doorway under a tree " ; in front, water with a swan, H. $4\frac{11}{16} \times$ L. $6\frac{1}{16}$ in. 5. " The Sweeps," H. $5\frac{7}{8} \times$ L. $8\frac{7}{8}$ in. 6. " The Frog," dating from 1822, H. $6\frac{3}{16} \times$ L. $8\frac{15}{16}$ in. 7. " Low Life," H. $6\frac{7}{16} \times$ L. $8\frac{15}{16}$ in. 8. " The Traveller's Rest," H. $3\frac{5}{16} \times$ L. $4\frac{7}{8}$ in. 9. " The Mountain Torrent," H. $3\frac{3}{4} \times$ L. $5\frac{7}{8}$ in. 10. " The Watchman " (a Dog in a landscape), dating from 1825, H. $3\frac{3}{4} \times$ L. $5\frac{5}{16}$ in. 11. " The Four Dogs," 1825, H. $8\frac{15}{16} \times$ L. $5\frac{15}{16}$ in. 12. " The Donkeys," 1824, also " Old Horses," 1821, H. $8\frac{15}{16} \times$ L. $5\frac{15}{16}$ in. 13. " The Ladies' Pets," 1823, H. $6\frac{7}{8} \times$ L. $8\frac{7}{8}$ in. 14. " The Beggar," 1824, H. $6\frac{7}{16} \times$ L. $8\frac{7}{8}$ in. 15. " The Warren," 1826, a terrier and two dead rabbits near a bank, H. $7\frac{1}{4} \times$ L. $9\frac{1}{2}$ in. 16. " The Eagle and a Dead Stag," 1825, H. $6\frac{13}{16} \times$ L. $11\frac{5}{16}$ in. 17. " Highland Shepherd's Dog," 1824, H. $8\frac{7}{8} \times$ L. $11\frac{11}{16}$ in.[1]

The British Museum has a Landseer etching of a Rhinoceros, H. $6\frac{1}{2} \times$ L. $7\frac{13}{16}$ in., plainly inspired by one of Howitt's ; it has peculiar little circular touches to indicate the hide. If Landseer etched in later life —between 1826 and 1873—our museums in London have lost touch with this fact. And I've never come upon examples when going through multitudes of old prints in second-hand shops.

[1] See the excellent official *Catalogue of Modern Etchings and Aquatints of the British and American Schools*, by Martin Hardie, R.E., Victoria and Albert Museum, 1906. Students await a supplemental volume.

CHAPTER IV

GIRTIN AND TURNER, CROME AND COTMAN, WITH A GLANCE AT THE NORWICH SCHOOL

I

THEY were born in London the same year, Girtin and Turner, and it happened to be the year when first blood was shed in America by George III's troops, at Lexington, April 19, 1775. Two months earlier, February 18, Girtin was born at Southwark; and two months later, April 23, Turner came into the world at 26 Maiden Lane, Covent Garden. In the year of Girtin's premature death, 1802, the Peace of Amiens interrupted for a few months the long uncertain grapple against Napoleon. In the year and month of Turner's death, December, 1851, the third Napoleon got himself elected "President for life" of the French Republic. To connect artists with the general human drama is to remind ourselves that genius has been most active during periods of tidal strife in the affairs of nations.

Girtin's origin has been traced back to a Huguenot family named Guertin, which had its home on the Isle of France till the Revocation of the Edict of Nantes drove its members to England. France, then, has a share in Girtin's fame—a share like that which England has in the genius of Montaigne, whose English ancestry is mentioned with pride by Montaigne himself.[1]

Though Girtin's life was very brief, only twenty-seven years and a few months, he did more than any of his fellows for the art of English water-colour, in so far as innovating breadth was concerned. There was

[1] See his Essay on Glory. "Of two names that I have, one is common to all my race. My ancestors were formerly surnamed Eyquem, a name wherein a family well known in England is at this day concerned." Eyquem we may take to be the old Norman way of spelling Egham, or Ockham, Oakham, or Higham.

a style in his blood, a virile style whose qualities were as remarkably distinctive as Rowlandson's rapid and apt improvisations. Girtin belonged to those individualists—Gillray, Rowlandson, Morland, David Cox, J. S. Cotman, and Peter Dewint—who rebelled against the vice of prettiness, and developed a diversified modernism which Early Victorian fashions would reject.

Even when Girtin, as a student, copied from the work of other men, to please John Henderson and Dr. Munro, his originality asserted itself. It was not in his nature to be a ventriloquist. He chose building material from art as well as from nature, of course; but, when doing so, he invaded a chosen master and took what he needed by right of fair conquest. His favourite masters were Rubens, Piranesi, Canale; but he got something also from two minor painters, William Hodges, R.A., and Thomas Malton, junior.

Girtin's friendship with Turner, and Turner's lifelong admiration for his friend's best work, are very pleasant facts. Girtin was leader during those days of wayfaring when they struggled hard for their daily bread, and if they had both died in 1802, Girtin's name to-day would be the more important to historians.

His "Plinlimmon" is a forerunner of D. Y. Cameron's attitude to gloom among clouded hills, and his rapid sketches on the Thames are phases of early impressionism. Even Ruskin was willing to affirm that Turner owed more during his youth to Girtin's example and companionship than to his own genius. Girtin's danger was a natural facility which hurried him at times into mere cleverness, while Turner's danger was his passion for infinitude, which set too much store by complexity. Mysteries Turner loved for their own sake, while Girtin feared them, feeling that space and breadth, with a sufficiency of bulk and weight, were more impressive to his temperament.

Whether his genius would have continued to grow through a long career, like Turner's, we cannot guess. His first adventures in oil-painting had just begun, like his first experiences as an etcher. The contrast between his etchings and Turner's is one that should cause a good deal of surprise, for it was Turner, not Girtin, who employed the manlier of

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2.

TWO PRELIMINARY ETCHINGS, *LIBER STUDIORUM*.
1. BEN ARTHUR, SCOTLAND. *8⅝×11⅛in.*
2. SWISS BRIDGE (also VIA MALA). *8⅛×11½in.*
J. M. W. TURNER, R.A., 1775-1851.

MILFORD BRIDGE NEAR SALISBURY. *From a rare proof etching by* JOHN CONSTABLE, 1776–1837. *Dr. H. Nassiv Harrington's Collection. 4 6-16ths × 7 2-16ths. To be compared with J. M. W. Turner's plates.*

two methods. He chose line-etching deeply bitten, while Girtin gave his confidence to the soft-ground process, whose effects resemble those of crayon engraving.

Both Girtin and Turner were thinking of an important publication. Turner's was the *Liber Studiorum*, a series of plates designed to illustrate various types of "landscape composition." It was to contain a hundred etchings after his own drawings, and every plate would be done in large measure by himself, then brought to completion under his personal guidance. The first plate was published on 20th January, 1807. Between this date and 1819 Turner issued in all, at irregular intervals, only seventy-one of the projected hundred, etching nearly all in outline; and all except ten were completed in mezzotint—always from his monochrome designs—by engravers carefully chosen: Thomas Lupton, W. Annis and J. C. Easling, William Say, G. Clint, T. Hodgetts, R. Dunkarton, H. Dawe, S. W. Reynolds, and Charles Turner. One plate—"Bridge and Goats"—was finished not with mezzotint but with aquatint, by F. C. Lewis; and aquatint is often found on *Liber* plates conjoined with mezzotint, so that Turner was a friend to a mixed process. In all mediums he complied with his yearning to express infinitude. Ten plates were engraved by Turner himself: "Raglan Castle," "Crypt of Kirkstall Abbey," "Entrance of Calais Harbour," "Mer de Glace, Valley of Chamounix," "Interior of a Church," "A Calm," "Junction of Severn and Wye," "Œsacus and Hesperie," "The Source of the Arveron, in the Valley of Chamounix," and "Inverary Pier—Morning."

There is no evidence that Turner ever etched direct from nature like Old Paul Sandby. His noble outlines, powerfully drawn and bitten with masterly variation, form a skeleton covered with living muscles and nerves under that skin of animate rich shading which completes his intention as an inspired composer. What greater master of organic line can we reasonably expect to welcome? All that is direct and manly in Turner's emotional touch sings out with different rightness from his framework of animated forms. Now and then he shades a little with his needle; but his aim being constructional, he thinks from first to last of the completing mezzotint, which his framework sustains and vivifies.

I give reproductions from four plates : but as embossed lines of deeply bitten etchings cannot be expressed by surface printing, half-tone blocks only suggest dimly what Turner's art bodies forth with power.

Girtin was very near his end of ends, dangerously ill, when his idea for a book became active during a visit to Paris that he made after the Peace of Amiens had been signed ; that is, after March 28, 1802. Yet his water-colours remained hopefully bold and firm. And there is much variety united to subtlety and freedom in the outlines of soft-ground etching that he made for his *Picturesque Views in Paris and Its Environs*, twenty views in all. These outlines being the only etched work by Thomas Girtin, we have many reasons to regret very much that impressions are exceedingly scarce. They are very difficult to reproduce for a book, partly because of their delicacy, mainly because of their large size. But the British Museum might well reproduce them full-size, in either collotype or photogravure. This would be invaluable to students and collectors.

From Girtin's original drawings, which were bought by the Earl of Essex, exact facsimiles were aquatinted by four engravers : J. C. Stadler, one plate ; W. Pickett, two plates ; J. B. Harraden, four ; and F. C. Lewis—who, a few years later, aquatinted Plate 1 of Turner's *Liber*—thirteen. Note, too, as characteristic of Girtin's energy, that although he could not reach Paris before the beginning of April, 1802, a little more than eight months before he died, six aquatints were finished by December of the same year, and one as early as July. This was a proof, before title, of " Pont Neuf, part of the Louvre, Notre Dame, and the College of Four Nations," aquatinted by F. C. Lewis, H. $10\frac{11}{16} \times$ L. $25\frac{1}{2}$ in. Lewis put his name to the other earlier finished proofs. They are dated December 16, 1802, as follows :

Plate 1. " View of the Tuilleries and Bridge," H. $9\frac{7}{8} \times$ L. $20\frac{3}{4}$ in.

Plate 2. " View of the Louvre and Bridge of the Tuilleries taken from the Pont Neuf," H. $9\frac{7}{8} \times$ L. $20\frac{3}{4}$ in.

Plate 3. " View of the City, with Louvre, etc., taken from the Pont Marie," H. $9\frac{7}{8} \times$ L. $21\frac{5}{8}$ in.

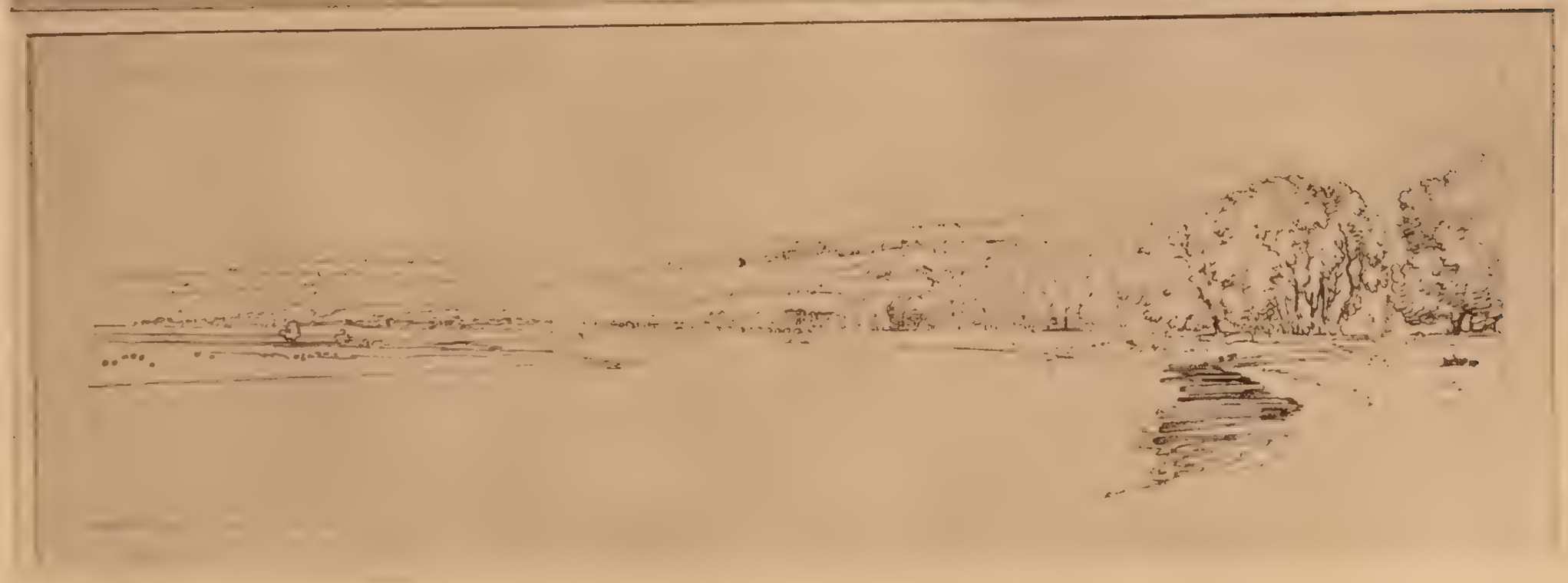
1.

2.

TWO PRELIMINARY ETCHINGS FOR *LIBER STUDIORUM*— 1. PROCRIS AND CEPHALUS.—$7\frac{1}{2} \times 10\frac{3}{8}$ *inches.* 2. LITTLE DEVIL'S BRIDGE OVER THE RUSS ABOVE ALTDORFT.— *Victoria & Albert Museum.* $8\frac{1}{4} \times 11\frac{3}{8}$. J. M. W. TURNER, R.A. 1775-1851.

1.

2.



TWO PRINTS FROM *THE MOST PICTURESQUE VIEWS IN PARIS AND ITS ENVIRONS, 1802.* 1. VIEW OF THE GATE OF ST. DENIS TAKEN FROM THE SUBURBS. *11¾×22. Etched by* THOMAS GIRTIN, *aquatinted by* F. C. LEWIS. 2. BELLE VUE and PONT DE SEVE. *8¾×21¾. From the soft-ground etching by* GIRTIN, 1775-1802.

Plate 11. " View of Pont de la Tournelle and Notre Dame taken from the Arsenal," H. 9 × L. 12 3/16 in.

Plate 13. " View of Belle Vue and Pont de Sêve taken from the Terrace near Pont de St. Cloud," H. 8 3/4 × L. 21 3/8 in.

Plate 18. " View of St. Cloud and Mount Calvary taken from the Pont de Sêve," H. 7 7/8 × L. 21 1/8 in.

The later proofs are :

Plate 4. " View of Pont St. Michel taken from Pont Neuf," Jan. 1, 1803, H. 9 5/16 × L. 17 11/16 in. Aquatinted by J. B. Harraden.

Plate 5. " A General View of Paris taken from Chaillot," Feb. 4, 1803, H. 10 3/4 × L. 26 in. Aquatinted by W. Pickett.

Plate 6. " View of the Tuilleries and Bridge taken from Pont de la Concorde," Jan. 15, 1803, H. 10 3/4 × L. 25 in. Aquatinted by W. Pickett.

Plate 7. The subject finished, in a proof before title, in July. The titled date is Jan. 25, 1803.

Plate 8. " View of Pont Neuf, the Mint, etc." Jan. 25, 1803, H. 10 3/4 × L. 25 5/8 in. Aquatinted by F. C. Lewis.

Plate 9. " View of Pont au Change, the City Theatre, Pont Neuf, Conciergerie, Prison, etc.," Jan. 1, 1803, H. 11 13/16 × L. 12 1/16 in. Aquatinted by F. C. Lewis.

Plate 10. " View of the Gate of St. Denis taken from the Suburbs," H. 11 3/4 × L. 22 in. Aquatinted by F. C. Lewis. An impressive piece of street architecture, lively with wheeled traffic and busy men and women. See illustration.

Plate 12. " View of the Pantheon from the Arsenal," Jan. 10, 1803, H. 8 7/8 × L. 12 3/16 in. Aquatinted by F. C. Lewis.

Plate 14. " View of the Palace and Village of Choisi on the Banks of the Seine," Jan. 1, 1803, H. 8 7/8 × L. 21 1/4 in. Aquatinted by F. C. Lewis.

Plate 15. " The Water Works at Marli, and St. Germain en Laye seen in the Distance," Jan. 15, 1803, H. 8 15/16 × L. 21 5/16 in. Aquatinted by J. B. Harraden.

Plate 16. "View from Palace Terrace, at St. Germain en Laye, Marli Aqueduct seen in the Distance," April 4, 1803, H. $8\frac{7}{8} \times$ L. $21\frac{3}{16}$ in. Aquatinted by J. C. Stadler.

Plate 17. "View of the Village of Chaillot, etc., taken from Pont de la Concorde," Jan. 16, 1803, H. $7\frac{13}{16} \times$ L. $21\frac{9}{16}$ in. Aquatinted by F. C. Lewis.

Plate 19. "On the Banks of the Marne below the Bridge at Charenton"— a bridge with four houses on it, Jan. 1, 1803, H. $7\frac{7}{8} \times$ L. $10\frac{13}{16}$ in. Aquatinted by J. B. Harraden.

Plate 20. "The Water Mill above the Bridge at Charenton," Jan. 1, 1803, H. $8 \times$ L. $13\frac{1}{16}$ in.

Every title is in French as well as in English.

These admirable prints were brought out as a volume by M. A. and John Girtin, who lived at No. 1 Little Newport Street, Soho. Compare them with another fine work—Thomas Malton's *Picturesque Tour through the Cities of London and Westminster*, 100 aquatints published in 1792. Or you can choose Malton's *Views of Oxford*, 1805, 24 plates, average size, H. $9 \times$ L. 12 in.

At first Girtin's *Paris* was a great success, but, being English art, it was soon neglected, not by Frenchmen only—but also by our own countrymen. Forty years ago, and less, copies could be bought for a very small sum. And I remember a time when keepers of two museums in Paris, M. Lafenestre and Léonce Bénédite, were unacquainted with Girtin and his *Paris Views*, though copies had been sold in Paris recently to or by French dealers. How surprised these very distinguished art-historians would have been if I had told them that Paul Huet was unknown to me, or Cabat, or Léopold Robert! They would have expected me to be as familiar as was possible with even obscure French landscapists of Girtin's period—Valenciennes, Victor Bertin, and Bidauld, Watelet, Georges Michel, and Bruandet, who died in 1803.

At home, too, Girtin's revival was very halt-footed. Thus the *Encyclopædia Britannica*, ninth edition, omitted Girtin altogether.

II

At the time of Girtin's death, 1802, 9th November, the young school at Norwich had moved a good way through its first period, Crome being thirty-four, and Robert Ladbroke thirty-two. After these senior members come John Thirtle (twenty-five), Robert Dixon (twenty-two), and John Sell Cotman (twenty). Crome gave lessons for his daily bread and painted for fame. It is very pleasant to think of him as he ambled with his country gig—called a " rib chair "—from pupil to pupil outside Norwich City. As a teacher at the Grammar School he shaped the ambitions of several boys, notably James Stark, later " articled " to him, and Edward Thomas Daniell, who became a very distinguished amateur in both etching and drypoint, in water-colour also, and also in Eastern travel and antiquarian research.

The Norwich school had, and has, other able amateurs whom Crome influenced, Robert Leman being one (1799–1863), and Thomas Lound another (1803–61). But Daniell stands out among them, partly because of his rarer natural gifts, but perhaps even more because of his drypoints, which help to connect us with the first Englishmen who employed drypoint, Thomas Worlidge (1700–66) and Benjamin Wilson (1721–88). Four artists particularly—Andrew Geddes (1783–1844), David Wilkie (1785–1841), E. T. Daniell (1804–42), and David C. Read (1790–1851) —handed on British drypoint traditions to the mid-Victorians.

Untiring care at the British Museum has done full justice to the Norwich etchers, both amateur and professional. By purchasing the Reeve collection, about twenty years ago, its directors completed their research for Norwich prints and drawings. Here is a list of the principal etchers, both amateur and professional, in Reeve's collection :

1. Robert Blake, 34 etchings. Copies after Callot. His original work is dry, its linear quality needs unction. Examples : Three variants of " Old Dolphin Post, Cromer " ; " Tower of Cromer Church," 1833, H. $7\frac{15}{16} \times$ L. $5\frac{5}{16}$ in., also a variant dated 1834 ; " Stump Cross, Aylmerton," H. $5\frac{11}{16} \times$ L. $4\frac{9}{16}$ in. ; " Beeston Priory, Norfolk," H. $5\frac{7}{16} \times$ L. 8 in. ;

"Narrow Water Castle, Co. Down," H. $5\frac{13}{16} \times$ L. $8\frac{15}{16}$ in.; "Runton Gangway, Norfolk," 1834, H. $5\frac{1}{2} \times$ L. $7\frac{7}{8}$ in.; "Near the Gangway, Cromer," 1831, H. $4\frac{1}{2} \times$ L. $7\frac{3}{4}$ in.

2. Lucy Brightwell, authoress and etcher, 48 etchings. Copies after Dürer, Marc Antonio, Raphael, and particularly Rembrandt, whose etched landscapes she reproduces with an amazing fidelity of touch and of expressive sympathy. She chooses the windmill, and the Amsterdam, and that long and narrow masterpiece with a cottage and a hay-barn almost centred, H. $5\frac{1}{16} \times$ L. $12\frac{5}{8}$ in. This wonderful copy by Lucy Brightwell, shortly after it was finished, was accepted as an original print by the Keeper of Prints and Drawings at the British Museum, till E. T. Daniell came forward and said that Miss Brightwell had certainly etched it herself as a great exercise in handicraft. Her etchings from nature are inferior to her best copies, even very inferior. Examples: "Barden Hall, Leicestershire"; "Bradgate Hall, Leicestershire"; "Flordon Common"; "Graves of Ejected Ministers at Oakington, Cambs"; two landscapes with cottages; and two views of "Ranworth Decoy" to illustrate Lubbock's *Fauna of Norfolk*.

3. J. J. Cotman, 3 etchings. Sketch of "Four Trees on a Mound," H. $8\frac{13}{16} \times$ L. $5\frac{15}{16}$ in.; "At the Edge of a Wood," 1840, H. $8\frac{7}{8} \times$ L. $5\frac{7}{8}$ in.

4. John Sell Cotman, 13 etchings.

5. M. E. Cotman, 44 etchings. Examples: "Landscape with Fine Trees and a Road"; "Landscape with Two Anglers," H. $2\frac{1}{16} \times$ L. 7 in.; "River Scene, Alder Car," H. $2\frac{1}{8} \times$ L. 7 in.; "Postwick Grove," H. $2\frac{3}{4} \times$ L. 4 in.; "Wind on a Moor," H. $6\frac{3}{8} \times$ L. 3 in.

6. F. J. Crome, 11 etchings, mainly copies after old prints, dated from 1813 to 1817.

7. John Crome, 36 etchings.

8. J. B. Crome, 3 etchings. "An Old Cottage," H. $7\frac{7}{16} \times$ L. $6\frac{5}{16}$ in., clumsy, overdone; small "Landscape with Trees," H. $3\frac{9}{16} \times$ L. $2\frac{11}{16}$ in.

9. Robert Dixon, 19 etchings. In 1810 Dixon brought out a series of twenty Norfolk Views, which should be studied side by side with Thomas Lound's landscape plates, and also with those by Henry Ninham.

Dixon worked in soft-ground and also in line etching, as in his "South Gate, Yarmouth," 1810, H. 7 × L. $8\frac{13}{16}$ in., and "Porch of the Free School, Norwich," H. $6\frac{7}{8}$ × L. $8\frac{13}{16}$ in. Ninham was a pupil of Dixon, and his work includes some pleasant little drypoints, and a few large studies of garden trees, H. $9\frac{7}{8}$ × L. $14\frac{13}{16}$ in.

10. Richard Girling, 79 etchings. Prints after Old Crome, and little landscape sketches from nature. A few studies of chiaroscuro, and a Dicky Doyle-like idea called "The Devil in a Rage," H. $4\frac{1}{2}$ × L. $3\frac{3}{16}$ in.

11. Edmund Girling, 24 etchings. Prints after Gainsborough, Rembrandt, Waterloo, etc.

12. Sir W. J. Hooker, 14 etchings. Prints in easy outline of "Southwold," H. $4\frac{1}{8}$ × L. $8\frac{3}{4}$ in.; three noted fonts, and five famous old crosses. "A Cornish Font," cup-shaped, H. $3\frac{3}{16}$ × L. $4\frac{3}{8}$ in.; "All Saints' Font, Norwich," H. 8 × L. $6\frac{7}{16}$ in.; and "Ingworth Font," H. $6\frac{15}{16}$ × L. $4\frac{7}{8}$ in.

13. Lady Hooker, 9 etchings. Soft-ground prints of Conway Castle, Caernarvon Castle, and Aghagower Round Tower. Line etching: "Pont St. Bénézet, Avignon," with the great coned hill beyond, and the fortifications on our right, H. $5\frac{1}{4}$ × L. $12\frac{3}{8}$ in.

14. S. V. Hunt, 18 etchings.

15. W. Howes Hunt, 29 plates. "Birthplace of Sir Joshua Reynolds," H. $3\frac{13}{16}$ × L. 3 in; "North Denes, Yarmouth," H. $2\frac{1}{2}$ × L. 3 in. Aquatint: "Snowstorm on a Seashore," with cart and two horses on our left, and four figures; boat on right, middle distance, H. $5\frac{7}{16}$ × L. $8\frac{1}{2}$ in.

16. Thomas Lound, 16 plates. Some studies in drypoint, and small etched landscapes. "Bishop's Bridge," H. $2\frac{11}{16}$ × L. $4\frac{3}{8}$ in., and two of "Devil's Tower and Carrow Bridge."

17. H. Ninham, 21 plates. His *Picturesque Antiquities of Norwich*, nine plates, date from 1842. Valuable historically, but cold in style and formal. "Ancient Oak at Winfarthing," no background, H. 9 × L. $12\frac{1}{16}$ in.; "Ancient Thorn Tree at Hethel," no background, H. $8\frac{7}{8}$ × L. 12 in. Touch too small for such huge trees.

18. Elizabeth Matilda Palgrave, 2 plates. "Font in Blickling Church," and "Cross at Mileham."

19. Sir Francis Turner Palgrave, 2 plates of no account. His wife etched frequently.

20. R. H. Inglis Palgrave, 9 plates, including a view of Hawarden Castle, and four narrow landscapes with water.

21. Alfred Priest, 60 plates, which include copies after E. W. Cooke. "Three Boys playing Marbles in a Passage" has a touch of true primitive feeling, H. 4 × L. $2\frac{7}{8}$ in.; some little peeps of landscape; a church interior, very dark, 1833.

22. Alfred Stannard, 8 plates, the best after his own pictures.

23. Joseph Stannard, 11 plates. See pp. 169, 170.

24. Mrs. Dawson Turner, 11 plates. Copies after Raphael, Guido, etc. "Portrait of William Upcott," 1836.

25. George Vincent, 10 plates. He has an irresistible tendency to overdo his landscapes. Two or three interesting experiments with "states."

Though Norwich was never generous to her etchers and painters, a passion for art continued there, as when Ellen Day in 1838 brought out nine etchings of Norfolk antiquities, her volume measuring, H. 17 × L. $14\frac{1}{2}$ in., and its price only eight shillings! What were the costs of printing and binding? Early nineteenth-century prices take one's breath away.

Norwich amateurs should be united by students with a very entertaining fact, that amateurs have been of great service to the art of British etching from the days of Francis Place to those of Lord Aylesford and Clerk of Eldin, on through J. G. Strutt and George Cuitt to E. T. Daniell, then to Seymour Haden, Colonel Robert Goff (1837–1922), and Sir John Charles Robinson (1824–1913), whose best work has a beautiful fresh feeling for water, and rain and wind. Witness, for instance, his "Swollen Burn at Shandon," 1872, H. $8\frac{1}{2}$ × L. $10\frac{7}{16}$ in. At the close of this book I include other lay workers in my list of deceased British etchers.[1]

[1] Lord Aylesford (1751–1812), and his very good work, are reviewed by Mr. Oppé in the *Print-Collector's Quarterly*, October, 1924. J. G. Strutt's twelve etchings of Bury St. Edmunds were published in 1821, eleven years after George Cuitt's nine etchings of Old Buildings in the City of Chester.

BRIDGE AT CRINGLEFORD. 9×6 15-16.
Etching by JOHN CROME, 1768-1821.

OAKS NEAR BISHAM, BERKS. 17¾×13 3-10.
Soft-ground etching by DELAMOTTE, 1780-1863.

MOUSEHOLD HEATH. *Second state. Etching by* JOHN CROME, 1768-1821, *8 15-16×12. Victoria and Albert Museum.*

BUROUGH BRIDGE. *Etching by the* REV. EDWARD THOMAS DANIELL, 1304-42. *Victoria and Albert Museum.* *6 5-16 × 11⅛.*

John Crome himself may be put among the amateurs, for he never published his few plates, either those which are generally in thin and weak line, poorly bitten, or those in soft-ground, which many students prefer. The " Mousehold Heath " is an exception if you choose its second state, which, though easily outclassed by Crome's paintings, has a spacious beauty of conception, with a design so natural and so atmospheric, that no catalogue speaks of it as a " composition "—a word that appears fifteen times in descriptions of 31 etchings by Crome.

" Mousehold Heath's " first state has no sky; and the third state has vandalistic ruled lines put in after Crome's death by W. C. Edwards, or perhaps by Ninham, who liked to rule lines with a diamond point. The second state is very different. It has a beclouded sky, ample, abundant, piled up diligently with a profusion of modelling slender lines, certainly a wee bit laboured, but achieving atmospheric charm together with a dreamy awe of that illimitable blue space over which, in our fortunate country, moves a wondrous pageantry of cloud, as governed by varying winds and the sun as mankind is by changing passions and the heart. Crome has put deep poetry within this " Mousehold Heath," though some illustrations of this etching look shadowy, anæmic. Perhaps enough firmness of touch does not rule over the solid landscape, marking with a mastery of emotion the Heath's receding planes and undulations. With chalk or pencil Crome would have attained his high aim at once, perhaps. A promptly right feeling for differences of substance and of weight between cloudscapes and landscapes is one necessary thing that belongs to the first principles of all open-air design in etching, as in painting. Crome expressed it nobly in oil-paint, but less so as an etcher, because etching did not " set his genius."

When writers tell you that Crome's accomplishment as an etcher, though very modest, became sounder in principle than almost anything that had been done in Europe for more than a century, please remember that praise overdone invites what R. L. S. called " thunderclaps of contradiction." A recent critic, forgetting this matter, wrote of Crome's etched studies of oaks as scarcely second to Ruysdael's and Rousseau's. There was no need to draw any comparison. Much better to consider Crome

as Crome, and to see what his attitude towards oaks really is in his etched plates.

He loves them, of course, but does he not fail to suggest their tremendous grip, deep and far-straining, into the ground? And where does he give the wonderful power of varied individuality that generations of growth have imparted to their trunks and branches, and to their haughty gnarled triumph over time and storm? To me there would be something irritating in Crome's etched oaks—they would make me think of Beethoven's "Funeral March," with all the crashes as of doom omitted—but for one circumstance: he withheld his etchings from public criticism. Once, half-persuaded by his wife and family, he issued a prospectus for their publication. This occurred in 1812; but he cancelled this project, and did no more than give proofs and states to his friends. The states vary in number from two to even four, though their motives are simple as a rule—what David Cox called "bits of landscape."

It will be useful to you, if you get an opportunity, to place some of Crome's etched trees beside a large and little-known plate of a forest interior, etched in deeply bitten line by Paul Sandby and Edward Rooker (*d.* 1774), after J. Collins, whose picture was inspired by Tasso's *Jerusalem Delivered*. It measures, H. $16\frac{1}{4} \times$ L. $20\frac{1}{4}$ in. No doubt it is overdone; but it has a very powerful "fist" and grip, as well as a right feeling for several different species of trees. Sandby and Rooker entered the forest gladly, and enjoyed themselves there.[1]

It has been said frequently that Crome etched his plates for his own delight. Mr. E. S. Lumsden goes farther, declaring that "Crome was the first Englishman of note—excepting Gainsborough—to take up etching (both ordinary and soft-ground) for its own sake."[2] What statement could well be farther from accuracy, and in a diversified way? How can it be reasonable to imagine that Crome, obliged to invest a great deal too much time in his work as a drawing master, and moved by a passion for oil-painting that grew deeper and stronger, chose a difficult hobby study, not because of any practical need, but because he

[1] Mr. W. T. Spencer has a print of this rare etching by Sandby and E. Rooker.
[2] *The Art of Etching*, p. 255.

wished to be kept away still more from his beloved oil pigments ? Even on his deathbed painting occupied his mind, and his right hand made touching movements—touching in two different ways. Some of his pupils wishing to learn how to etch, Crome—always a man of honour—desired to give them knowledge which he had learnt at first hand. Is not this a rational conjecture ?

When, at last, his etchings were published—at Norwich, by his widow and their eldest son, J. B. Crome, thirteen years after his death—they were overpraised by some writers and attacked far too much by others. Note, also, then, that there is always danger when a painter begins to etch ; danger to himself as an artist, his present *and* his future. So let me give just a few of many examples.

Take David Wilkie. He is far and away more important, in the history of British art, as a painter than as an etcher, yet many a person who speaks of his painting as *vieux jeu*, or " a back number," will discuss with quiet reasonableness his thirteen etchings, which are markedly inferior to his pictures of popular life. Or take Andrew Geddes. His rightful place among British etchers becomes better and more widely known, while his high and just position among the Scottish portraitists in oil-painting has not yet been accepted by critics, apart from Mr. Kenneth Sanderson. Consider his portrait in oils of Sir Walter Scott. It is the best we have of this great historic writer. Its handling is very tranquil ; humble and deep and true in observation ; we look with more and more affection into the brooding and anxious homeliness of Scott's private character. Compare this portrait in oils with an etched portrait of a man, preferably the "Archibald Skirving," that Geddes enriched with drypoint, and that illustrates how he prepared a way for the late Victorian etchers, aided by E. T. Daniell. True, he copied too much from old masters, and founded his technique on Rembrandt's, though an artist of his very uncommon gifts could have achieved a manner all his own by independent research, as Rembrandt did. But yet, being original by nature, his plates do possess a hidden essence and a bite that belong to Geddes himself.

He is a big man, nearly a liberator, in etching, but this complex part

of his lifework should not dominate over his best portraits in oil colours ; these being much less experimental, much simpler also, as well as equally penetrative. Geddes became so complex, in the use of etching and drypoint, that some of his plates are technical enigmas. He harmed the later states of his masterpiece, the portrait of his mother.[1]

Another Scot, William Dyce, R.A., 1806–64, a genuine etcher temperamentally, like Charles Keene, is also an artist whose plates have begun to compete overmuch against his best pictures. Dyce used etching for illustrations, like "Phiz" and Rowlandson, as well as for some very good original studies. Dyce's drypoint of "A Young Angler" is a forerunner of the "modernism" that began its evolution nearly twenty years after Dyce's death.

Then there is Legros. His fame as an etcher has been a tyrant over his best pictures ; and to-day there is D. Y. Cameron, whose originality as a painter is harmed by the high market prices achieved by his etchings "out of print." So there is much to be learnt by reflecting over the fact that Crome, after his etched plates were published posthumously, in 1834, began to compete against himself.

No doubt his widow and his son were moved by good intentions, but a bad mistake was made, four years later, when the plates were reprinted, not only re-bitten—a number of them—by Henry Ninham, but also retouched in some cases by W. C. Edwards. This industrialized publication had one additional plate, H. $6\frac{3}{8} \times$ L. $9\frac{1}{2}$ in., showing on the left a notice board, upon which a few good words might have been etched : "Never retouch or re-bite a dead etcher's plates."

Between 1834 and 1860 Crome's etchings were published four times, thrice in their Ninham plus Edwards variation. Add to these editions those earlier states which Old Crome himself had given to his friends. What a temptation to a Print-Room habit of mind, which in all countries spins cobwebs of criticism around "impressions" and "states," even when later states are inferior artistically to earlier trial proofs ! And

[1] Mr. E. S. Lumsden reproduces the simple second state, and says of the artist's technical amalgam, that "it is extremely difficult, even with the aid of a low-power microscope, to determine with which medium many of the lines were wrought" ; "there is evidence of foul biting all over the plate. . . ."

consider the position of young students when they begin to study Crome's etchings, and find themselves entangled among so many states, and good and bad impressions, or first and later published editions, not one of which was printed under Crome's guidance !

Is it surprising that most lay folk are afraid of adventuring as little collectors into the art of etching ? This hobby-study they regard as fit only for small handfuls of specialists, who do far and away too much to provide us with more and more etchers, and a great deal too little to attract more and more lay appreciators and buyers.

The supply of professional work in every art exceeds alarmingly the present-day demand for it, yet critics not only overlook this harmful fact ; they continue to write of every art as though a purchasing public efficient and large enough were not much harder to get than too many professional workers.

When some one talks to you sneeringly about Crome's etchings, don't forget to ask of which proofs and published edition he is talking, and whether he knows that as Crome himself appealed only to the private criticism of friends, it cannot be cricket to slight his etched work publicly. Nor can too much praise be fair, since it invites contradiction.

Hamerton was almost brutal towards this matter. Writing in 1880 he said : " Some attempts have been made in recent years to elevate John Crome to the rank of a master etcher, but he is not to be compared for one moment with Haden, either for mental or technical power. Crome was a niggler with the needle, with the ideas and execution of an amateur." Then in a footnote Hamerton said : " This refers exclusively to Crome's etchings, which have all the characteristics of amateur's work, and not to his pictures, some of which are fine."

Some other Victorian experts were equally blunt—and unfair. But those who have a proper veneration for the great dead—and this veneration is the best tonic that human life goes on producing—will regard Crome's etchings as precious and private keepsakes coming from a most lovable man and great painter. What Père Corot as a man is among French artists Father Crome should be to us—a noble and a humble countryman. His final advice to his eldest boy reveals his character :

"John, paint, but paint for fame; and if your subject is only a pigsty—dignify it."

Study his etchings as you read private letters written more than a century ago by a man of fine character. One plate is signed J.C.; it measures H. $6\frac{9}{16} \times$ L. $9\frac{7}{16}$ in., and is a composition—rather than a design—in two contrastive parts. On our left cumulus clouds have gathered above and beyond a pleasant countryside, and across the plate from about its centre on towards the right are trees, with water below deeply shadowed by them. This plate is undated.

Two undated plates are signed J. Crome, and twenty are unsigned and undated. The J. Crome plates are:

1. Landscape composition. A couple of trees beyond a timber bridge, and a roadway running left, enlivened by a man on horseback, H. $2\frac{1}{4} \times$ L. $7\frac{3}{8}$ in.

2. "Cringleford Bridge," H. $9 \times$ L. $6\frac{15}{16}$ in.

In one dated proof, signed bluntly Crome, the year seems to be 1800, when the artist was thirty-two. It measures, H. $6\frac{1}{2} \times$ L. $9\frac{1}{8}$ in.

Another subject—"At Hackford," H. $6\frac{15}{16} \times$ L. 9 in.—is signed J. Crome, del. 1812; while two have the signature J. Crome Fecit 1812. One of them is called "Back of the New Mills," H. $8\frac{15}{16} \times$ L. 12 in.; the other, "Hall Moor Road, near Hingham," H. $6\frac{15}{16} \times$ L. $8\frac{15}{16}$ in.

There are two more signed plates: J. Crome Fecit 1813, "At Bawburgh," H. $6\frac{1}{16} \times$ L. $7\frac{7}{16}$ in.; and J. Crome 1813, country life on a lane, with two labourers and a dog, also a cart in the distance. It is the largest of Crome's efforts, being H. $16 \times$ L. $11\frac{15}{16}$ in.

III

Recently a writer put Crome side by side with Cotman and Turner as a landscape etcher. Veneration said too much. Certainly Turner is unrivalled as a master of organic line, and Crome as etcher is plainly below Cotman's level. Still, Cotman is handicapped as etcher by two circumstances which need close attention. One of them is the lofty position won by his genius in other forms of black-and-white art, where

his imaginative range, power and charm, when at their best, are wondrous and varied. Take his black-and-white drawings on grey paper. What could be finer than "The Wold Afloat," and "Below Langley," and "A Storm at Cromer"? Or consider his masterpieces—some marvellous designs—in monochrome wash, choosing, for instance, "Dewy Eve," and "The Shadowed Stream," and "Breaking the Clod."

This art is very fascinating. Try to forget it, or do not let it influence you, when Cotman appeals to you from his etchings. And never set his best work in water-colour to attack his best work in etching; keep them apart as a matter of duty in reasonable criticism. A writer three years ago, forgetting this elementary rule of fair play, wrote as follows:

"There is nothing in Cotman's etched work to match that limpid quality, that spring-like freshness, which makes the delight of his early water-colours, those lovely studies of trees and streams in Yorkshire and Scotland and Wales, where nothing seems to intervene between the object and its interpretation, and yet the instinctive faculty of selection and design makes of it a work of art."

The author of this quotation—he wrote for the *Print-Collector's Quarterly*—was negligent towards another matter of good sportsmanship; namely, to consider an artist's work in its relations with those circumstances of his life that were either friendly or hostile to his peace of mind, and through his peace of mind to his genius. Take those early water-colours by Cotman, to-day so much and so rightly praised. They were sold at public auction, during their painter's life, for a few shillings apiece. No father devoted to his family could have suffered more than Cotman from those cares and humiliations that belong to poverty. Brangwyn said to me after reading a great article on Cotman by Laurence Binyon, "I could weep over this very big man, he suffered so much and unjustly."

When writers in a scamper forget this human and humane attitude towards the dead, their power to do harm becomes a circulating nuisance. It views the practice of art—not as a hazardous adventure *within* the great human drama, and therefore affected by daily life's vicissitudes, but—as a dweller in an isle of dreams, an unsubstantial fairy place, where

persons of genius should be always at their best. Inferior work, caused inevitably by mental and material hardships, are described sneeringly as "rubbish," instead of being viewed with imaginative sympathy as pathological and autobiographical.

In 1922, during the run of two comprehensive exhibitions of Cotman's lifework, writer after writer failed to be thoughtful and fair-minded. The genius of Cotman at his best was not, of course, undervalued, for its productions have a greatness obvious to everybody; but inferior works were treated with harsh, assertive coldness, as no medical man would ever treat any disorder either physical or spiritual. "Let us now discard the rubbish and enjoy the beauty that remains," said one reviewer cockily, as though eager to discredit his own judgment. He said, too, after praising Cotman's finer etchings:

"After the *Liber Studiorum* it would be unkind to refer to the etched work which succeeded it, unimportant in extent and feeble in quality, or to mention some of the trash actually included in the *Liber*. Cotman did not realise his limitations. His increasing interest in new subjects and effects led him from the familiar paths into a region of tawdry romanticism. He had not the instinct to realise, or learn from, his failures, to use them as stepping stones to further achievement. He seemed to become involved, and only occasionally rescued himself by a return to the modest ways he had so often explored, but where he never failed to find a new inspiration."

A Daniel come to judgment—unsupplied with a mind able and willing to connect productions of art with the drama of daily life! If only reviewers would remember the simple fact that attempts to earn money by writing on the dead is ignoble unless controlled from first to last by enough thought, and scruple, and fair-play.

One necessary thing is to view "the trash," miscalled, in Cotman's etched work, as evidence of spiritual weakness caused by suffering, and therefore valuable as well as painful to any student who feels compassion towards those harmful stresses and strains that account for the failures of true genius. Good criticism, like great original thought, comes mainly from the heart.

PLATE 3 IN J. S. COTMAN'S "LIBER STUDIORUM": TWICKENHAM. *6 15-16×12.*

PLATE 8 IN J. S. COTMAN'S "LIBER STUDIORUM": MILLBANK ON THE THAMES. *6 7-16×10. A soft-ground etching lent by Mr. F. R. Meatyard.*

PLATE 9 IN J. S. COTMAN'S "LIBER STUDIORUM": A STUDY. *Soft-ground etching, 5 9-10×8.*

PLATE 14 IN COTMAN'S "LIBER STUDIORUM": TAN Y BOETCH, N. WALES. *Soft-ground etching, 4 15-16×6 15-16. The prints lent by Mr. F. R. Meatyard.*

Study little by little every one of Cotman's etchings, starting from those in line which were published in 1811. They will delight you with some very fine work, like "Howden Church, Yorkshire," H. 15 × L. $10\frac{15}{16}$ in., and "The West Front of Byland Abbey, Yorkshire," H. 12 × L. $8\frac{7}{8}$ in. Then come twenty-seven plates of soft-ground etching in *A Narrative of the Grand Festival at Great Yarmouth on Tuesday, the 19th of April*, 1814. A little later, between 1816–18, Cotman brought out his two books on Norfolk's ancient and varied architecture, to be followed by the *Sepulchral Brasses of Norfolk and Suffolk*, London, 1819. Another book was published in 1822, *Architectural Antiquities of Normandy*, one hundred plates in two volumes folio, plates with such a loyal and right feeling for historic buildings and their styles and sites that architects valued Cotman as an etcher when professional writers on art neglected him shamefully.

And there are critics of to-day who misapprehend why Cotman went to Normandy, and what particular purpose governed his difficult work there, though it is all explained by Dawson Turner's Introduction. They view etching as an art entirely free, and therefore believe that æsthetic temperaments and moods should not adapt themselves to useful needs or to any external discipline. Do *you* accept this doctrine? If so, keep away from Cotman's *Normandy*, for its appreciation certainly requires much knowledge of antiquarian research, and also a hearty liking for historic architecture as the greatest of all visual arts.

It seemed to Cotman like impudence to weigh and measure a hundred plates of etched work against wonderful manifestations of constructive power and design which changes of social life had stored up in ancient Norman buildings. A musician would feel what Cotman felt if he were invited to suggest with a single instrument the music of a whole orchestra. From first to last, then, Cotman was humble, reverently interpretative, striving to represent with enough dignity and varied power his chosen subjects, just as musicians adapt their emotions and their technical efficiency to the particular qualities of Beethoven, or Bach, or of some other old master.

Cotman chose hints from Piranesi and used them with original tact;

and when uniting fine old buildings to their landscape sites, he kept away from conventional displays of over-studied trees, such as we find in Clerk of Eldin's "Borthwick Castle" and "Durham," architectural plates which, in some other qualities, are conceived very well.[1]

Not that Cotman is technically right at all times. Some formulæ that he took from line-engravers are mechanical, notably ruled horizontal lines to suggest blue sky. He keeps them grey and quiet, as a rule, but yet they are cold, routine concessions to printsellers and their customers. Too many chill formulæ found their way into the great design of "Mont St. Michel," which unites high-enthroned architecture to spacious landscape. Repose and mass are two of Cotman's qualities in the Normandy plates; and in one plate—the "Gateway of Château d'Arques"—there is power enough to justify my calling it formidably right. The south-west view of Falaise Castle, with its horizontal mass relieved on our left by a plain round tower, comes from a very different mood of design; its tranquil antiquity is like an old battle song heard at a distance. The north view, with its foreground of ascending rocks, is less uncommon, though often preferred. "Château Gaillard" is another design that is particularly notable. It contrasts very admirably with some of Cotman's English masterpieces, such as the "Byland Abbey," H. 12 × L. $8\frac{7}{8}$ in., and the "South Gate, Yarmouth," with its hints of country life.

Landscape and architecture are to many of Cotman's etchings what particular sites and gardens have always been to the planning of country houses. Now and then a great piece of architecture occupies nearly the whole surface area of a plate, as in the case of "Castle Rising Castle, Norfolk." Then we have reason to think of those portraitists who gain impressiveness by making a fine head too big for the canvas. "Howden Church, Yorkshire," in Cotman's art—a lovely ruin charmed with architectural music—is a modified portrait of the same genre.

As Cotman at his best stands up high and grey and serene among the world's great architectural etchers, including architectural landscape, students should connect him with his British forerunners,

[1] Clerk is preferable in "Dalkeith from the North-West," H. $5\frac{1}{4}$ × L. $11\frac{1}{2}$, where he obeys throughout, with much judgment, the discipline of organic outline. On the roadway, unluckily, are three ill-drawn figures, and the trees and distant city are not patterned with enough energy and rhythm.

contemporaries, and aftercomers, remembering always that he loved the historic etchings of Piranesi, but kept away from their occasional defects, too much deeply bitten convention, and a tendency towards melodrama. Cotman felt as a rule that lines deeply bitten and printed with dark assertive ink were out of æsthetic keeping with those crumbled and grey qualities which had gathered as a varied poetry upon ancient castles, and priories, and churches. His earliest British forerunner, Daniel King, a contemporary of Barlow's earlier days, used lines too much bitten to the same depth, and ink unduly strong, as in his "Worcester Cathedral," for example, making his careful semi-inexperience stark and noisy. Some twenty years before Cotman's birth—or perhaps eighteen—1764, a Scotsman named John Runciman (1744–68) etched a very good plate of a piece of architecture, just before its demolition, "Nether-Bow Port at Edinburgh," H. $8\frac{1}{4} \times$ L. $6\frac{1}{4}$ in., with well-grouped figures in its foreground. This piece of good experience should be compared with Rowlandson's "Hôtel d'Hombourg, Quartier St. Germain, Paris," 1789, with its courtyard clustered with typical figures and with two carriages. A notable sketch. The print on my desk has been tinted by some printseller.

Next, when Cotman was thirteen, 1795, Joseph Halfpenny brought out his valuable etched studies of Gothic ornaments in York Cathedral, after beginning his career as a house painter. A great curiosity about architecture and its historic styles was fostered and spread abroad by a passion for topographical research, out of which schools of English water-colour arose as illustrators.

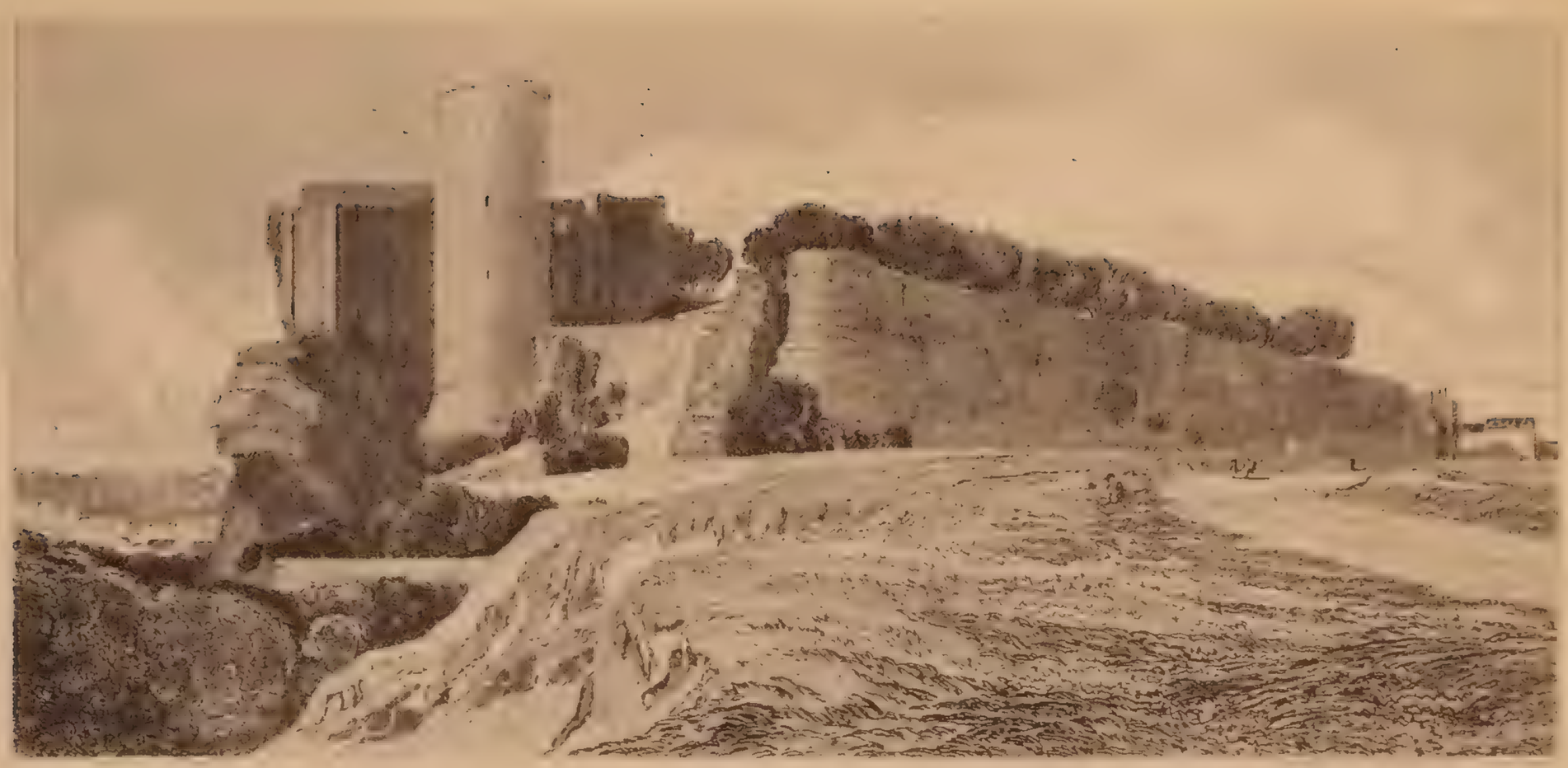
A series of publications gradually introduced Cotman to many contrastive styles of architectural handling in etched plates. George Cuitt, for instance, etched his way into the architectural history of Chester. In 1810 he published ninè plates of old buildings there, placing them within a paper cover, H. 16 × L. 11 in.; and five years later he published some intimate small etchings in the *Guide to Chester*. On my desk I have two little landscapes by Cuitt, charmingly felt and touched with energy, but with little variation in their scale of bitings. Much later, between 1822 and 1834, he became the etching historian of Yorkshire abbeys and castles, working boldly on large plates, and achieving some very

good results at Fountains, Rievaulx, Kirkstall, Byland, Bolton, Easby, and at Kirkham Priory. Cuitt certainly merits a place near J. S. Cotman. His cardinal qualities are power and frankness. He cared little for subtle mastery of architectural draughtsmanship such as we find in etched and aquatinted plates by Charles Wild, whose fine studies of Continental cathedrals come from the same period, and remain but little known. Wild completed some noble plates, like his "West Front of Rheims Cathedral." His frequent defect is a fear of enough accent at places well chosen. In this he differs from Cuitt, whose bass notes, as Dr. Harrington has said, are first-rate. As for the tenor and treble, they are poor in Cuitt's early work, but his later plates are bitten with an increasing fondness for the play of sunlight and for the crumbling textures of ancient stone and timber. Piranesi was Cuitt's monitor ; hence his fondness for deep biting, which differs greatly from the pale bitten outlines which Wild made for his dust-grained aquatints.

Do you know Henry Cave's *Picturesque Buildings in York?* It is a folio, H. $14\frac{1}{2} \times$ L. $10\frac{1}{4}$ in., dating from 1813, and its forty-one plates should not be treated as of no account. This applies also, but more importantly, to John Coney's *Ancient Cathedrals, Hôtels de Ville, and other Public Buildings in France, Holland, Germany, and Italy*, 1832. This little-known book of thirty-two plates, published a year before Coney died, in his forty-seventh year, has a title and brief descriptive text in English and French. It is very important, for it has qualities of organic line which are deeper and richer than Cotman's are generally : such qualities of feeling as would never have permitted Coney to prefer the milder crayon-like results of soft-ground etching. Coney is occupied constantly with organic line, and as the average size of his plates has no timidity, being H. 20 × L. 16 in., he chooses deliberately, in his earnest syntheses of Gothic architecture, to encounter as amply as was possible the sternest problems that an etcher can attempt to solve in lines bravely bitten. Charles Wild meets the same problems in the outlined etched plates that he publishes with his grey and smooth-grained aquatints, but his biting-in is timid when compared with Coney's, and he shows less observation and character in chosen figures of popular life that he

EAST END OF BOLTON ABBEY, 1834. *From the etching by* GEORGE CUITT, JUN., 1779-1854. *Compare with the style of J. S. Cotman's architectural plates.*

RHEIMS CATHEDRAL IN 1830. *From the etching by* JOHN CONEY, 1786-1833. *Size of etching,* $18\frac{1}{2} \times 14\frac{3}{4}$ *in. Compare with the style of J. S. Cotman's architectural plates.*



CASTLE OF FALAISE.

FROM THE "ARCHITECTURAL ANTIQUITIES OF NORMANDY," 1822. *Etching.* 7 3-10×15 2-10. JOHN SELL COTMAN, 1782-1842. *The print kindly lent by Mr. F. R. Meatyard.*

OUTSIDE A FISHERMAN'S COTTAGE, with the sea in the distance on our left. 5 7-16×8¾. JOSEPH STANNARD, 1797-1830. *Victoria and Albert Museum.*

AMIENS CATHEDRAL IN THE YEAR 1829. *From the ample etching by* JOHN CONEY, 1786 1833. *Size, 20×16 inches. A noble study in organic line, very interesting as a comparison with famous plates of the same cathedral by* A. LEPÈRE AND M. A. J. BAUER. *Compare also with J. S. Cotman's style.*

FOUNTAINS HALL, YORKSHIRE, IN THE YEAR 1822. *A beautiful study of light playing on old architecture.* *By* GEORGE CUITT, JUN., 1779-1854. *Size of Etching,* 9 3-16*ths* × 13⅜. *To be compared with J. S. Cotman's architectural etchings*

introduces. Coney's finer plates, when etched architecture of his time is being studied, should be put on a table side by side with Cotman's best, for they are right companions.

At Rouen Coney etches the Cathedral's west front, south entrance, and north entrance ; also St. Ouen, Palais de Justice, and the fine courtyard at Hôtel Bourgtheroude. There is only one view each of Rheims (a fine plate), Abbeville, Beauvais, Amiens, and Notre-Dame, Paris. In the Amiens plate a stage-coach and four canters across the semi-foreground towards our left. "Interior of the Abbey of St. Bertin, St. Omer, looking West," is very good, like the Cathedral in the same city, and St. Augustine's at Antwerp. Coney studies with right architectural emotion the Hôtels de Ville at Brussels, Arras, Louvaine, Ghent, and Ypres. There are two plates of Milan Cathedral, whose Gothic is effeminated into lace-work ; one of Brussels Cathedral ; and one each of Mechlin, Strasburg, and Freiburg. As Coney is unknown to most students, I overlook some inevitable defects, feeling that the merits of his best plates have been overshadowed far too long by Cotman's. He needed a first-rate printer.[1]

Then there is Prout. What a large amount of valuable architectural work was achieved by him in soft-ground etchings and in aquatints ! Though he thought generally of aiding the young, as David Cox did in soft-ground sketches, Prout was always deeply earnest, and some of his plates are noble designs, like the "Windmill at Crowland," which I illustrate from a paper-covered book named *A Series of Views of Rural Cottages in the North of England. Drawn and etched in imitation of Chalk by Samuel Prout.* Some copies bear the date 1821. The price was fifteen shillings. The plates have a notable size, the "Crowland" being H. $9\frac{3}{16} \times$ L. 13 in. From another set—one of twenty-four soft-ground etchings, published by Ackermann, 1816—another illustration is chosen, "Tamerton," H. $8\frac{3}{8} \times$ L. $11\frac{1}{4}$ in. Prout's *Rural Cottages in the West of England*, twelve plates for twelve shillings, is a delight to everybody who studies the long evolution of our country's rustic homes. The cottages

[1] My copy of Coney's book belongs to the second edition, published by Bohn in 1842. It has no text, and the plates are folded.

he drew and etched have been destroyed, like several ancient bridges that he studied with the utmost care.

Again, Prout encouraged young etchers, and among them a lady, Frances Hawksworth, whose fifteen plates after his drawings will be found in *Relics of Antiquity, Great Britain*, 1811, together with others by J. Thompson (" Nether Hall, Essex," and " Kenilworth Priory "), J. Lambert, N. Rowe (" Well, near St. Austell, Cornwall "), and J. Greig (" Lydford Bridge "). Miss Hawksworth has talent, particularly in her feeling for architecture. Her plates have a braver grip than those of the lady members of the Norwich school, whom she preceded.

To these rambler adventures by Prout and others, I add those by William Daniell, R.A., who mingled etching with aquatint. His earliest plates belong to 1804. Nine years later he began to make important drawings for his *Voyage round Great Britain*, and a beautiful series of twenty coloured aquatints were published in London between 1814–25. The Scottish plates number forty-two, a fact too much neglected in Scotland. Daniell, indeed, is a very notable person, and his publications and Cotman's belong to the same varied movement in British art, like Malton's aquatints.

Other work contemporary with Cotman was Jacob George Strutt's *Bury St. Edmunds*, 1821, twelve etched plates on India paper, worth studying side by side with John Buckler's aquatints of English cathedrals, churches, and other ancient buildings. The elder T. M. Richardson's *Architectural Antiquities of Northumberland* is another work of the same period ; he loved etching, and painted vigorously in oil and water-colour. Students of special subjects, such as priories or castles or bridges, can choose something from his etchings. Then there is David Roberts, R.A., whose etched plates of Scottish Antiquities, dated 1831, helped to influence Walter W. Burgess and Ernest George, architect and etcher, 1839–1922.[1]

But when an etcher gives his heart to great architecture, he appeals

[1] There is also a forgotten etcher whom I came upon recently, and who has light, free, and sketchy aims. His name is R. Metcalfe. He signed plates at Masham, Yorkshire, in 1818–19, and a year later he published in London *Twelve Etchings of Castles and Monasteries in the North Riding of the County of York*, etc. He visits Easby Abbey, H. $9\frac{5}{16} \times$ L. $12\frac{1}{16}$ in., Barnard Castle, new and good in handling, H. $9\frac{5}{8} \times$ L. $12\frac{1}{16}$ in., Middleham Castle, Richmond, with a fine landscape, and Bolton Castle and Jerveaux Abbey, for examples.

mainly to those who can "read" in his art the history of architectural styles, with their intimate, though very gradual, response to needs introduced by changing types of society. Cotman's poverty proves that his etchings were not less unprofitable to him than his water-colours; and as for Ernest George, later Sir Ernest George, R.A., how many etchings did he do after 1888? His publications run from 1873 (*Etchings on the Mosel*, 21 plates, H. 7 × L. 9 in.) to 1875 (*Etchings on the Loire and in the South of France*, 20 plates, H. 9 × L. 9 in.); then to 1878 (*Etchings in Belgium*, 30 plates varying in size); next to 1884 (*Etchings of Old London*, 20 plates, H. 10 × L. $7\frac{1}{2}$ in.); and finally to 1888, when he brought out a dozen Venetian plates, H. $9\frac{1}{4}$ × L. $6\frac{3}{4}$ in. When I met him for the first time, ten years later, his holiday work was done with water-colour. George set store by the work of Walter W. Burgess, whose twelve etchings of *Cathedrals and the Cathedral Towns of England and Wales* bear the dates 1885–86. The plates include Lincoln, Ely, Durham, Rochester, Canterbury, Salisbury, Norwich, Winchester, Chichester, Hereford, Westminster, and St. Paul's. To omit York Minster was unkind. Some earlier work by Burgess appeared in *The Etcher*: "Abbeville," 1880; "Lincolnshire Fens," 1881; and "A Streamlet's rushy Banks," 1882.

IV

Cotman stands midway between Daniel King and Ernest George. We cannot expect much popularity for this big portion of his enterprise. It is in another publication, his *Liber Studiorum*, 1838, with its soft-ground etchings, that his charm should be loved by every one who feels æsthetically. Not that all is good among the forty-eight plates, but there is much that is very fine, like the "Tan y Boetch, North Wales," H. $4\frac{15}{16}$ × L. $6\frac{15}{16}$ in.; the "Whitby," H. $7\frac{3}{4}$ × L. $9\frac{13}{16}$ in.; "A Study" (Plate 17), H. 3 × L. $4\frac{3}{4}$ in.; "Ashsted Churchyard, Surrey," H. $7\frac{3}{8}$ × L. $9\frac{13}{16}$ in.; "Postwick Grove, Norfolk" (Plate 7), H. 6 × L. 9 in.; another "Study" (Plate 9), H. 6 × L. 8 in.; "Twickenham," H. $6\frac{15}{16}$ × L. 12 in.; "North Wales" (Plate 21), H. 13 × L. $4\frac{1}{2}$ in.; "Monnow Bridge, Monmouth," H. 5 × L. $7\frac{3}{16}$ in.; and the lovely "Millbank on Thames," H. $6\frac{7}{16}$ × L. 10 in.

Yes, Millbank on Thames as a refuge for sylvan poetry! This plate,

too, a curious fact, unites Cotman to our earliest etcher, Francis Barlow, thanks to a few words written by George Vertue. In Barlow's time, and Vertue's also, there was a country inn on Millbank called the Robin Hood, and Vertue intended to make inquiries there about Barlow's death. I wonder whether Cotman ever came upon Barlow's etchings and drawings, with their occasional fine feeling for old buildings and architectural landscape ? [1]

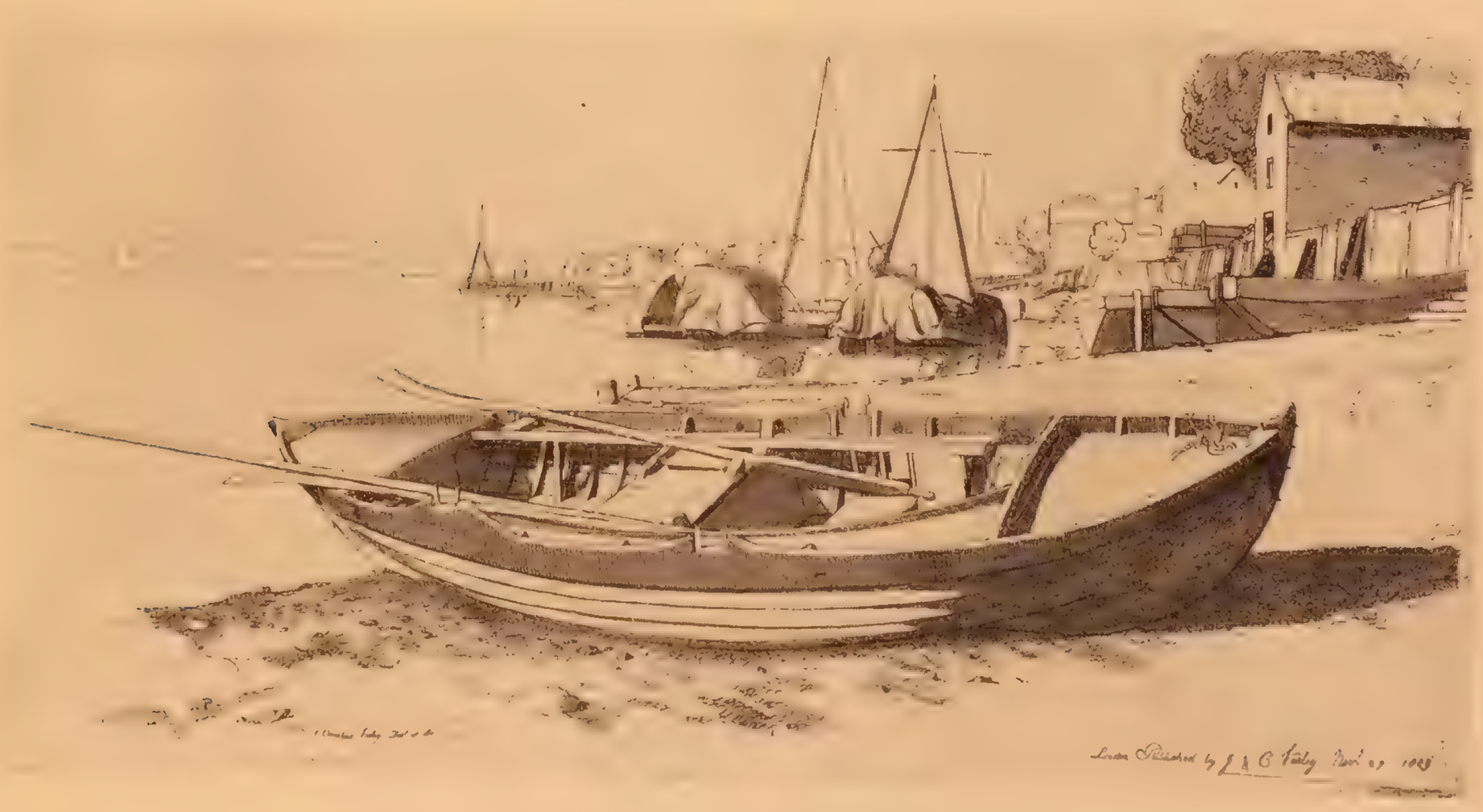
V

Another volume has eight original etchings by J. S. Cotman and ten etchings by his son, Miles Edmund, 1811–58. The volume is undated, but was published at Norwich later than 1832, when M. E. etched a little plate of " Hay Boats on the Medway," H. $3\frac{1}{16} \times$ L. $4\frac{9}{16}$ in. He loved small plates, but kept away from mere prettiness. A scrap of copper, H. $2\frac{3}{8} \times$ L. $3\frac{1}{4}$ in., takes him to the seaside, where fishing smacks are seen, and two men ashore are busy with horse and cart and nets. Three other midget plates belong to sea fishing ; and here is a larger plate, a pleasant angling landscape, H. $2\frac{1}{4} \times$ L. $7\frac{3}{16}$ in., with trees, and a distant windmill.

M. E. Cotman's plate of 1832, his twenty-first year, should be compared with E. W. Cooke's marine etchings, published three years earlier, but finished when Cooke was only seventeen. This comparison will give you the measure of both boys. Sometimes they sketched together, young Cooke as leader. If Cooke's plates had been printed by a Goulding, the maturity of a genius, in its teens, with its sailorly knowledge of shipping and river-craft, would have lifted his work long ago into the high finance of print collecting. No other boy of seventeen has Nelsonized as an etcher. Yet Cooke is omitted from even Professor Hind's researches, *A Short History of Engraving and Etching*, revised edition, 1823.

[1] One piece of architecture after Barlow is etched by Gaywood : *The Genealogical History of the Kings of England*—in detached pages in the British Museum's Print Room. On one page—288—a screen-like gateway is represented, flanked by architecture and carved figures enniched. As for Barlow's attitude towards interior architecture as a background to human figures, see Sir Robert Stapylton's *Mores Hominum. The Manners of Men described in Sixteen Satyrs by Juvenal.* London, 1660. Plates 8 and 11, designed by Barlow, etched by Hollar.

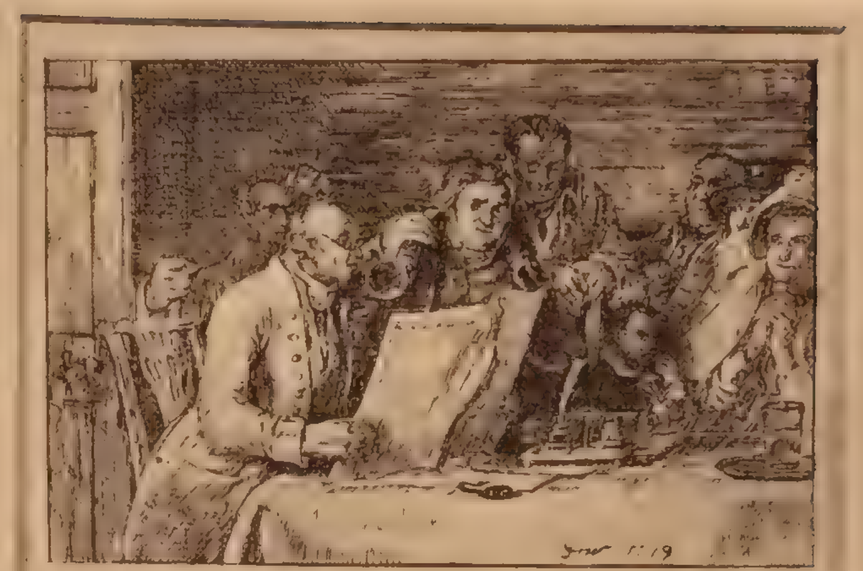
COWES BOAT COMING OUT OF HARBOUR. *Etched by* E. W. COOKE, in his seventeenth year, 1828. *4 15-16×6 7-10ths*



A STUDY OF RIVERSIDE BOATS, 1809. *From the etching by* CORNELIUS VARLEY, 1781–1873. *6½×12¾. From a print belonging to Mr. W. T. Spencer.*

1.

2.



4.

3.

READING THE WILL. *By* DAVID WILKIE, 1785-1841. *To illustrate his bad habit of elaboration through four states.* [illegible] Museum.

Joseph Stannard, of Norwich, was another painter-etcher who loved sailing-boats, hay barges under sail, fishermen busy with their nets, and the seaside. I put his few etchings among those griefs in art which set me thinking of many very gifted English artists of the nineteenth century who were cut off in the springtime of their career, like Girtin and Bonington, William Müller and Samuel Austin, Pinwell and George Mason, Paul Gray and Fred Walker, A.R.A., and that Liverpool genius, Robert Tonge; also the ample-handed Charles Furse, A.R.A. Joseph Stannard died in his thirty-third year, 1830.

Not all of his etchings are dated, unfortunately. He signed a plate in 1824, now catalogued as "Gable of a house, with a ladder under the window, seen among trees; on the left a gate with two men and a woman standing beyond." Another plate, "Mundesley Beach," H. 4 × L. $6\frac{9}{16}$ in., is dated 1827; and a larger print, H. $5\frac{5}{16}$ × L. $8\frac{7}{16}$ in., "Hay Barge on Bredon, with other Boats," a print with an elaborate sky, dates from 1825. I have chosen for illustration one of Stannard's landscapes, as well as a plate undated, which, I think, Wilkie would have failed to etch with equal variety, rusticity, and quiet and acute intention. Stannard began his work knowing what to do—and he did it, while Wilkie would spoil a plate by elaborating revisions, as in his "Flemish Mother." Compare Wilkie's "Cottage Door" with Stannard's. It has no fewer than seven states. Two goodwives keep their composure, posing very well; a dog continues to scratch behind his right ear, a nervous hind leg seeming almost to move; objects of still life receive more and more detaching study, till the first state—a grey and allusive sketch—is built over with as much elaboration as David Deuchar, an earlier Scots etcher, enjoyed. Deuchar looked for pictorial qualities in his chosen models of style, just as Wilkie, when paying homage to Ostade in his plate of cottagers, tries more and more to turn an etched print into a detailed picture. Wilkie is much better as Wilkie, as in the "Bagpiper," a drypoint.[1]

[1] Another drypoint "The Lost Receipt," H. $5\frac{5}{8}$ × L. $6\frac{3}{16}$ in., goes through four stages of overdoing change. It has another dog that scratches himself behind the right ear: an unfortunate repetition in Wilkie's thirteen etchings, suggesting poverty of invention; and Wilkie was not poor in alertness of mind.

His "Cottage Door" bears the date 1820, when Joseph Stannard was twenty-three. And now compare Stannard's cottage scene with Wilkie's. Its fisherman's cottage, a little bepatched miracle of old age, is a delight to Stannard. Note the variety of his affectionate touch, and the skill with which he unites delicately playful detail to plain spaces free from even a trace of bitten line. His fisherfolk, too, are inside the atmosphere of his conception and handling: a goodwife in her coal-scuttle bonnet, two boys with their nets, and their father, seated, with a fish clasped between his hands. Look, too, at that peep at the far-off, over there on our left, where a woman is going down towards the water-side, and cumulus clouds are gathering airily above a marine of smacks and sails. It is all put in lightly and freely. But Stannard's printer was only mediocre, and note also that the etcher himself was troubled by that open doorway behind his fisher group. Such a large space of darkness might spoil his work, becoming airless and solid; and though he pored over the acid bath, eager and anxious, a bit went wrong just behind the leaning boy's left shoulder. If only Joe Stannard had lived long enough to develop to the full his genuine gifts!

Some objections have been made against his formulæ for the suggestion of shrubs and trees. "Too feathery" is the criticism. Similar formulæ are found in several Dutch etchers—Waterloo, for example—and also in some of Paul Sandby's etched trees; but Stannard's have a peculiar light quiver and uncertain grace, differing much from tree studies made by William Delamotte (1775–1863), an entertaining landscapist, and John Laporte (1761–1839), by F. Martin (1817) and Sam Prout, as well as by some other artists who etched as in soft-grounds by David Cox. Laporte chose the soft-ground process, like W. F. Wells and W. P. Sherlock. Also, like W. F. Wells, he did really good plates after Gainsborough's landscape drawings, though not so fine as Rowlandson's, of course; for his are magnificent. The more Rowlandson is studied in thorough phases of his manifold appeals, the bigger he becomes as a designer. His great fondness for Gainsborough's trees, and fields, and general landscape magic, has not yet attracted enough attention. Briefly, whenever you read a criticism against the formulæ used by our

earlier etchers, be influenced by it in one way only—let it make you feel the need of seeing how etchers at different periods have handled the same problems of technical suggestion. Take ruled lines in skies. There's an example in Barlow's work. Or choose the criticism against Stannard's "feathery trees," or against Wilkie's liking for detailed bric-à-brac and cross-hatched backgrounds.

Stannard has faults, like all artists, especially those who die prematurely, as he did, and E. T. Daniell also.

A passion for Eastern travel and antiquities was the cause of Daniell's death. It made him impetuous when exploring through Anatolia, at the very hottest season of the year. Suddenly he collapsed, at Adalia, dying on September 23rd, 1842, his forty-second year. The whirligig of criticism has been kinder to him than to Stannard, mainly because of his drypoints. Not that his reputation after his death suffered from no neglect. We cannot expect so much good luck in the posthumous career of an English etcher. The *Dictionary of National Biography* omitted E. T. Daniell from its fourteenth volume, published in 1888, and afterwards from two supplemental volumes. When reaction began, some writers were even *too* enthusiastic, another form of unkindness. He made a very fine start, as in his best plate, "Borough Bridge." His perception, feeling, and touch have what is called "the true etching spirit," with a management of contrasts between lights and greys and darks that is richly his own. When Daniell passed from etching into the velvet and satin of drypoint, he obeyed an impulse very similar to that which hurried him from England into his adventures as an Eastern traveller. At the British Museum there are sixty-four drawings in water-colour that Daniell made in Asia Minor. He attempted too much—and died with none of his many fine gifts harvested.

CHAPTER V

THE ETCHING CLUB AND ITS INFLUENCE, 1838–1880

I

IT was an original idea that suggested an Etching Club. It came to a group of young artists whose aims, within chosen limits, "were quite English, you know," and whose initial work was contemporary with *The Art Journal's* first efforts, which began in 1839 under S. C. Hall's editorship. These two enterprises, the Etching Club and *The Art Journal*, were ahead of everything that the French were doing then, but they had no congenial help to expect if they failed to comply with ruling fashions, social and artistic.

Both made mistakes, of course. The Club's attitude towards profits, which might come with Fortune as a friend, was a bad blunder in principle, whatever it may have been in practice. Members agreed that profits would be shared on the visible or apparent amount of time which they had put into their published plates. They were thinking here of production costs, arguing that time occupied with etching withdrew them from their work as painters, and claimed from them also different proportions of those daily living expenses which continued throughout the year. But artists cannot weigh and measure Merit by the time it has taken to produce, as tradesmen do, because a fine thing in Art achieved swiftly, perhaps in a day, or less, ranks higher than any inferior piece of work that devours time as greedily as do debates on a Budget. Merit in Art is a conquest over Time, present and future. So little has it to do with its author's living expenses that its recognition may not begin till its author is dead, as in J. S. Cotman's case.

When the Club's first volume was brought out, in 1841, it offered book-lovers a style of idyllic prettiness which would be very difficult

to review fairly after artists and their purchasing public had chosen new ideas and technical methods. Let us face this difficulty as a thing to be examined and explained, not ridiculed nor condemned.

Portraiture and figure subjects cannot be regarded as the Club's *forte*, landscape and country life *can*, together with some glimpses of the seaside, as in Hook's "Gathering Eggs from the Cliff." Sport, too, is active here and there, as in Fred Tayler's "A Day's Hunting on the Fens," "Pheasant Shooting," "Otter Hounds Questing," and "Bringing over the Hounds."

Though members touch life at many points, their initial productions are difficult to judge fairly, just because no affinity, nor even a hint of affinity, unites their early Victorian manner to any phase of to-day's "modernism." Consequently, we are face to face with a revolution in æsthetics. One expert in a letter to me says: "With the exception of Haden, and Palmer, and Millais, I have no great admiration for the members of the Etching Club." Another expert, Mr. Martin Hardie, himself an etcher of note, likes G. B. O'Neill as much as I do, and says also in a letter: "I would put in a strong plea for Henry J. Townsend, less known than the others. His 'Shepherd,' 1857, has, to my mind, a distinction lacking in Cope, Creswick, Redgrave. Doesn't the difficulty of choosing anything by one of the last three prove that their work is rather indifferent? It is by no means, I think, on a level with Townsend's."

Certainly true; but Cope, Creswick, Redgrave, hard as they are for us to judge within their own atmospheres and species, were among the Club's very sincere and devoted members, and though I am unattracted by their appeals, I wish to be quite fair towards them, as towards the whole Club. The act of appreciating a great many old phases of art is not mere criticism, for it exercises those faculties of the mind which are active in character-study. Art belongs to the history of periods as well as to æsthetics, and no sort of old history can be understood unless we feel dramatic sympathy for the different ways in which people acted with or reacted against changing movements of life and thought.

So I note first of all that only a great amount of enthusiasm could

have carried the Etching Club through its first adventures, uninterrupted by mockery from humorous auto-criticism. If any members had laughed at their choice of a daintily sweet style, a pretty pastime for boudoirs and drawing-rooms, either the Club's outlook would have undergone a marked change or its first book would have been stopped by squabbles.

I view as an art-editor the Club's corporate work, after having learnt from long personal experience what book production requires when a good many collaborators are busy and a purpose well defined has to be attained in a reasonable span of time. Such a united effort is an easy thing to jumble; it needs a true sectarian temper among its workers, ardently persistent, with only one motive-power behind its movements. When this temper grows cold and careless, or squabbles at committee meetings, no end of harm is done.

Let me give an instance. The Dalziel brothers, while compiling their *Bible Gallery*, failed to complete their woodcuts in seventeen years, from Christmas, 1863, to the autumn of 1880, because delay after delay was caused by dilatory habits among most of the artists who had accepted commissions for designs. Even in 1880 twenty-seven commissioned drawings were too late for publication, and were brought out many years later (1897) in woodcuts, together with reprints from the earlier sixty-nine blocks. Well, the Etching Club took rather less than three years over its first elaborate book, *The Deserted Village of Oliver Goldsmith*, with forty plates and seventy-nine little etchings. Yet the collaborators were busy men as painters. So their production, their orchestration, could not have been interrupted by quarrels and delays.

According to some critics, the Club's members cared only a little for etching as etching, and chose it as a means by which they could multiply their drawings in a style pretty enough to compete against popular engraved vignettes. There was a passion for vignettes, which were delicate etchings worked upon daintily with a burin. Very high prices were paid for vignettes, and also for other minute work done by vignette engravers. A tiny plate of John Martin's "Crucifixion"—a plate only five square inches—engraved by Le Keux, cost *The Art Journal* one hundred

and eighty guineas, for example. John Henry Robinson charged forty guineas less for a plate of the same wee size. Since a high economic value was granted to engraved work having a minute daintiness, are you surprised that the Etching Club as well as *The Art Journal* followed a vogue greatly liked by the purchasing public? As etchers the members were wrong, but as citizens they had bills to pay, and their financial capital was very small.

Having chosen a method far too much occupied with tone and with daintiness, the Club's members should have accepted every difficulty which their choice of a style had imposed on the technique of etching. Instead of doing so, they became afraid to bite in their own plates, fearing that they would muddle their delicate close lines and touches. So they engaged a professional "bath-man" to work for them, forgetting that acid baths alone enabled etchers to express improvingly their gifts as individual artists. It is easy to understand why their earlier plates have qualities of uniformity. Bad biting is infrequent, and varied biting also. Not till Samuel Palmer joined the Club—his first work was published by the Club in 1853—did a change begin to circulate through some of the members. But I find no lack of sincerity, no lack of united enthusiasm, in the general impression made by their first and second books.

II

Suppose that Goldsmith had been told that a group of English artists in 1841 would people his *Deserted Village* with small and very dainty etchings. What might he have said? There would have been reason for him to say: "Will England in 1841 have no fresh subjects to offer artists? Doesn't my poem illustrate itself, making a different set of pictures in every reader's mind? And is *that* not enough?"

It wasn't enough in the Etching Club's opinion, for its members were face to face with an important fact, that illustrated books were then fashionable. Illustrated magazines belong to a later time, when woodcuts had their culminating period. Through ten years *The Art Journal* never paid its expenses, though it was aided by the young Queen, who learnt

to etch, and by Prince Albert. Its founder, S. C. Hall, relates in his *Memories* that portrait painters alone were well-to-do. Landscapists earned their bread mainly by teaching and as illustrators, pictures by Dewint, Barret, David Cox, Copley Fielding, Prout, etc., being "paid for at the rate of a little more than a shilling for every square inch."

Wonderful Cotman seems to have received even less than that; he was among the greater tragedies of true genius. A vogue for British pictures did not begin till a comic fashion of buying spurious old masters was exploded, and engravers began to popularize the work of native artists. Speaking of the days when the Etching Club and *The Art Journal* began their struggle, S. C. Hall says:

"Art was not considered essential to the education of society, nor important to the well-being of the country. . . . There was little or no *patronage* of British Art. The wealthy aristocracy had their houses full of pictures, indeed; and among them were, and are, many of the most glorious achievements of genius; but they were, and are, principally OLD MASTERS; works by modern artists being comparatively few. . . .

"The merchant-princes, the manufacturers, the ironmasters, the shipowners, nay, the drapers and grocers, were spending much money in buying pictures; but they, too, were impressed with the belief that what was old was good, and what was new was of no worth. Time taught them another lesson. . . ."

Do you accept these facts with imaginative sympathy? If you don't, you cannot be fair towards those members of the Etching Club who designed plates for *The Deserted Village*, with a boudoir-like daintiness, instead of choosing ideas from their daily life and its landscapes and country amusements. Still, their book is to the history of English Etching what Moxon's *Tennyson* has been to English woodcut illustration. Its prettiness invites more attention, looks more assertive, because embossed lines from etched plates have less decorative quietude than surface or flat printing from woodblocks.

Let me give alphabetically the illustrators of Goldsmith's poem.

1. John Bell, 1811–95, who etched ten subjects, ranging in size from

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THREE PLATES BY J. C. HOOK, R.A., 1819-1907.
1 THE LAND OF CUYP. 1872. *4¾×8⅝ inches.*
2. THE FISHERMAN'S "GOOD-NIGHT." 1857. *6×8¼ inches.*
3. SEA URCHINS. 1872. *6⅛×8 9-16ths.*

LIFE SCHOOL AT THE ROYAL ACADEMY IN 1865. *By* CHARLES WEST COPE, R.A., 1811-1890. MEMBER OF THE ETCHING CLUB. 7⅜×11¼. *Victoria and Albert Museum.*

H. $1\frac{1}{4} \times$ L. $3\frac{1}{2}$ in. to H. $2\frac{1}{2} \times$ L. $3\frac{7}{8}$ in. For other publications of the Club John Bell etched eight designs, femininely tender in feeling.

2. Charles West Cope, 1811–90, who became A.R.A. in 1843, and R.A. five years later. He etched ten subjects for *The Deserted Village*, and thirty-two for other books. His *Life School at the Royal Academy* is, I think, his best etching, but he did not do it for the Club.[1] His "Youth and Age" in the *Songs of Shakespeare* volume is another of his better things.

3. Thomas Creswick, 1811–69, an A.R.A. in 1842, and R.A. in 1851. Fifteen subjects in *The Deserted Village*, and thirty-three for other works. Creswick remains to the Etching Club what Birket Foster is to woodcut illustration. This particular species of really English art I call the Jenny Wren species. To this day its gentle qualities are liked by ordinary English people. So are other phases of pretty work produced by the Etching Club.[2] A certain chivalry in a great many English minds loves dainty gentleness in art as in prattling baby girls. And why complain because one species of sincere work differs from another? The Jenny Wrens of English art, the Creswicks and Birket Fosters, come from and appeal to certain qualities in our mixed race which may be reactions against the athletic and colonizing aptitudes.

4. John Callcott Horsley, 1817–1903, A.R.A. in 1855, R.A. in 1864. "An æsthetic Mrs. Grundy" he became to youngsters in the eighteen-eighties, but he did excellent work as an organizer of winter exhibitions at the Royal Academy. Seven subjects in *The Deserted Village*, and twenty-one in other publications.

5. Richard Redgrave, 1804–88, A.R.A. in 1840, R.A. in 1851. Thirteen subjects in Goldsmith's poem, and twenty-eight in other books by the Club. A manly man in private life, with sub-acid humour in his anecdotage, but sentimental as an etcher. Even in his plate of "Summer Woods," dated 1861, where he tries (I believe) to rival Seymour Haden,

[1] Hamerton published this plate in the first edition of *Etching and Etchers*, 1868.

[2] In 1855 Birket Foster made thirty etchings on steel to illustrate Milton's *L'Allegro* and *Il Penseroso*; and there are a few later etchings by him at South Kensington, notably "An Old English Mill," proof on Japan paper, H. $15\frac{3}{8} \times$ L. $11\frac{3}{8}$ in.

even here he puts in a delicate young mother nursing a baby. There are goodish qualities in "The Silver Thames," published in 1872.

6. C. Stonhouse. His dates are lost. He etched in all twenty subjects for the Club, including ten for Goldsmith's poem.

7. Frederick Tayler, 1804–89, P.R.W.S., published twenty-two etchings in the Club's books, of which eight were done for *The Deserted Village*. An expressive sketcher in water-colour very much liked by Ruskin; and his etched sporting plates, though printed too cleanly, are swift and animated. Tayler's plates should be compared with those of another Academician, J. F. Lewis, who never etched for the Club.[1]

8. Henry James Townsend, born at Taunton, 1810. Educated as a surgeon, but turned to art and developed a style of his own. He was to the Etching Club what Arthur Hughes became to woodcut illustrations of the sixties and seventies. Exhibited at R.A., B.I., and S.B.A., from 1839 to 1866. Two subjects by him in Goldsmith's poem, and sixteen in other books by the Etching Club. Now and then his delicacy of touch is a marvel of airy handicraft that looks apt for its intention. Take his three little pieces in *Songs and Ballads of Shakespeare*, 1853, and note particularly the one of a nude Titania lying at ease in a slender hammock of creeper-stems that flower. It illustrates "Where the bee sucks" (Scene 1, Act V, of *The Tempest*). Townsend's last work for the Club was brought out in 1857: "Wood-Breakers" (sheep in a wood and two men mending a timber fence), H. $5\frac{3}{8} \times$ L. $8\frac{1}{8}$ in., and "The Shepherd," a very enjoyable pastoral, dated 1850, H. $4\frac{13}{16} \times$ L. $4\frac{5}{8}$ in.

9. Thomas Webster, 1800–86, A.R.A. in 1840, R.A. six years later. Seven plates for the Club, as follows:

The Deserted Village, 1841, four: "The playful children just let loose from school," "The village master taught his little school," "The day's disasters on his morning face," and "Full well they laugh'd with counterfeited glee."

Etched Thoughts by the Etching Club, 1844, one plate: "Anticipation."

[1] Though Tayler loved to put his lively sketches into seventeenth- and eighteenth-century costumes, he did not know that flying leaps in the hunting field were then exceedingly infrequent. James Seymour was the first English artist to represent a horse in the act of making a madcap leap.

Songs and Ballads of Shakespeare illustrated by the Etching Club, 1853, one illustration for Scene 3, Act IV, of *The Winter's Tale*, "Autolycus's Song : Lawn as white as driven snow." Interesting.

Webster shows as an etcher country life ideas akin to those that kept him busy and popular as an oil-painter through his long life. He did nothing for six of the Club's publications :

1. *Elegy written in a Country Churchyard*, by T. Gray, London, 1847 ; eighteen plates.

2. *L'Allegro*, by John Milton, London, 1849 ; twenty plates.

3. *Etchings for the Art-Union of London by the Etching Club*, 1857 ; thirty plates.

4. *A Selection of Etchings by the Etching Club*, 1865 ; a dozen plates. The twelfth is Seymour Haden's capital " Study in Kensington Gardens," H. 8 × L. 5 in. ; and the fourth plate, Samuel Palmer's " The Herdsman," who drives two head of cattle into the composition from left to right, towards a dark village dimly seen whose roofs rise out of a hollow in the middle distance.

5. *Etchings for the Art Union of London by the Etching Club*, 1872, twenty plates.

6. A series of twenty-one Etchings published for the Club in 1879, comprising plates by R. Ansdell, R.A., P. H. Calderon, R.A., C. W. Cope, R.A., J. P. Heseltine (" Norwich," H. 7 × L. 5 in.), J. E. Hodgson, then A.R.A., J. C. Hook, R.A., J. C. Horsley, R.A., W. Holman Hunt, J. E. Millais, R.A., G. B. O'Neill, S. Palmer, John Pettie, then A.R.A., Richard Redgrave, R.A., and F. Tayler, P.R.W.S.

Although the Club's publications were interrupted by some biggish gaps of time, they still continued, at intervals, from 1841 to 1880, showing a continuity of effort very uncommon in associated and æsthetic enterprises, particularly when their artists, with one or two exceptions, are accepted as leading painters. William E. Frost, R.A., like Philip Calderon, R.A., made one etching for the Club, " A Sea Nymph," 1857, and J. P. Knight, R.A., made three : " The Gipsy Boy," 1844, " The Peasant and

the Forest," 1844, and "Let me the canikin clink," 1853. John Pettie, R.A., made two etchings, "The Highland Outpost," 1879, H. $9\frac{7}{8} \times$ L. $7\frac{3}{8}$ in. and "At Bay," 1879, H. 10 × L. $7\frac{7}{16}$ in. There are two plates also by Joseph Severn, 1844, "Roman Vintage," H. $6\frac{15}{16} \times$ L. 5 in., and "Neapolitan Vintage," H. $7\frac{1}{8} \times$ L. $4\frac{3}{4}$ in. And all this diversified endeavour has grains of gold.

There is no room here for a detailed review of the Etching Club's varied and really useful work; varied in spite of its too frequent prettiness, and certainly useful because it connected bad early years of Victoria's reign with the Society of Painter-Etchers, that opened its first exhibition in April, 1881, with Seymour Haden as president.

An earlier outgrowth of the Etching Club's influence was the Junior Etching Club, that issued two books, not at all well printed. Some plates look like woodcuts, and two by Whistler like a mixture of etched work with wood engraving.

1. *Passages from the Poems of Thomas Hood*, thirty-four plates, London, 1858. In vol. 17 × 12 in.

2. *Passages from Modern English Poets*, forty-seven plates, including two by Whistler, London, 1862. In vol. 17 × $12\frac{1}{2}$ in. A small edition also, $9\frac{3}{4} \times 7$ in.

The Junior Club's members comprised Viscount Bury, J. M. Carrick, J. Clark, J. N. Clayton, Lord Gerald Fitzgerald, and William Gale; Charles Keene, who became a fine etcher, very notable for his animated line in both portraiture and landscape; M. J. Lawless, who made designs also for woodcuts; A. J. Lewis, J. B. Luard, H. S. Marks, R.A., J. E. Millais, R.A., Henry Moore, R.A., J. W. Oakes, A.R.A., F. Powell, Tenniel, Charles Rossiter, Walter Severn, J. Sleigh, F. Barwell, F. Smallfield, and Simeon Solomon, with a single plate, "The Haunted House," H. 7 × L. 5 in.

Can anything else be said with truth about the Etching Club's formative or suggesting influence? Yes, no doubt. It prepared the way for three things of abiding interest:

1. Hamerton's *Etching and Etchers*, 1st edition, 1868.

2. The foundation of Hamerton's magazine, *The Portfolio*, Vol. I, appearing in 1870.

3. Two specialist magazines: *The Etcher*, 1879–83, and *English Etchings*, 1881–91, a monthly till 1888, then a quarterly. Its contributors produced 246 plates, 92 more than those which *The Etcher* printed and published.

III

Hamerton, I think, would have been unwilling to admit that his own enterprises, which he valued highly, owed a great deal to the pioneering of the Etching Club. Born in 1834, sixteen years after Haden, he and the Club were contemporaries from early youth; but when a liking for Parisian life and art settled in his mind, Hamerton misjudged the Club's earlier publications, deploring their boudoir airs and graces without trying to see why these things became active and also popular.

Hamerton forgot that even Morland had to compete in designs for prints against a vice of prettiness that circulated from drawing-room fancies by Cipriani, as by Angelica Kauffmann, into pretty-pretty designs by Westall, Hamilton, Bigg and Wheatley. And another fact neglected by Hamerton is this: that reaction was caused inevitably by the full-blooded virility of Gillray and Rowlandson, who were frequently coarse, and sometimes indecent.

Further, when the Etching Club began its first book a girl Queen was on the throne, and being loved very much by rich and poor alike, her ascendancy over the people's affections accounted for a great deal of pretty idealism in those illustrated books which, making their appeal to family life, belonged to national moods of sentiment which in later days welcomed *The Sunday at Home*, and *Once a Week*, and *Good Words*. So there is much to consider in the origin of the Etching Club's earlier style. As a fashion in art the style cloys, but we should collect examples of its work as entertaining facts in æsthetic history.

One technical defect—very clean printing, rarely a tint to colour the paper just a little—makes the daintiness more noticeable than a good French printer would have allowed it to be. But the Club grew into

broader work, though some of its members never ceased to be sentimental, while others, like Holman Hunt and Ansdell, though deeply earnest, never felt as etchers. Spick-and-span printing never disappeared, except here and there. Most of our earlier etchers were harmed by such printing as line-engravers liked in their prettier work.

IV

After Samuel Palmer joined the Club in 1853, an influence from his wonderfully elaborate style—with musically intricate lines almost stratified—began to effect a change, but not among all the leading members. I find no alteration in Creswick, and but little in Fred Tayler, for example.

Hamerton said in 1880: "Samuel Palmer is the most astonishing master of biting whom I have ever known personally, because he gets his results (which are always just what they ought to be) without re-biting."

What meaning did Hamerton give to the word "re-biting"? He neglected to say. Whenever portions of a bitten plate are stopped out with varnish in order that other portions may feel the acid again, re-biting occurs, sometimes several times. When varnish is removed from a plate in order that a proof may be taken, a new ground can be laid with a roller, which will leave all but the lightest lines uncovered. These will show through the ground's transparency, enabling an etcher to uncover any lines that need more acid. This is a preparation for another sort of re-biting.

That Palmer took really devotional care in proofing and reproofing his plates is certain. Mr. Martin Hardie has shown me at South Kensington the stages through which "The Early Ploughman" passed, before Palmer wrote his name on a proof and the words "Finished State." Who can believe that no sort of re-biting aided this proofing? Or take "The Morning of Life," 1872, H. $5\frac{3}{4} \times$ L. $8\frac{7}{10}$ in., which was altered considerably by re-biting.

"The Early Ploughman," with its morning spread upon the mountains, its Lombardy poplars and the bridge, was published in Hamerton's

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2.

POETICAL LANDSCAPES BY SAMUEL PALMER, 1805-1881.
1. THE EARLY PLOUGHMAN. *Etching, 2nd published state.* [illegible] 7½
2. THE LONELY TOWER, or IL PENSEROSO. *Etching.* [illegible]
7½ × 10⅜in. *Victoria and Albert Museum.*

1.

2.

1. THE PARK. *By* RICHARD ANSDELL, R.A., 1815-1885. *Published by the Etching Club, 1865. 7×10 inches.*

2. A DAY IN THE COUNTRY. *By* W. HOLMAN HUNT, 1827-1910. *Published by the Etching Club, 1865.* $7\frac{3}{8} \times 10\ 3\text{-}16$. Note in these plates the union of sincerity with too much elaboration. *Victoria and Albert Museum.*

Etching and Etchers, 1st edition, 1868. Like the rest of Palmer's deeply pondered originality, it raises certain technical questions which are controversial. Palmer's etchings are beloved very much by some critics, partly because of their author's affinity of temperament with William Blake, whose idyllic sentiment helped to inspire them; but they are opposed by people who believe uncompromisingly that a craft should never be forced to do work which is better fitted for another's methods and qualities. It is urged that mezzotint, either with or without potent organic lines of etching, would have been nearer than etched work alone to Palmer's emotional gamut of rich and deep expression in monochrome.

No doubt Palmer's point of view, his natural emotional bias and his ardent liking for choral tone and colour, belong to mezzotint rather than to etching; but yet he obtained, from his peculiar handling of his chosen medium, certain qualities and effects which mezzotint would not have given to him, shadows with a lustre that gleams from within them, and lights with a higher brilliance. If you tell me that Palmer is not a great etcher, let me ask you to admit gladly that he achieved very beautiful works of art by means of etching. Yes, and as Dr. Harrington has pointed out: "Palmer's organic lines, though to some extent hidden by overwork, are those of a true etcher."

Besides, argumentation over results leaves the results unaltered. Browning's obscurities don't clear away, Carlyle's bad temper "goes off" in the old pages, and Palmer's etched poetry, with its original power, continues to be wonderfully elaborate, as well as musical with fine choral notes of baritone grey and lucent blacks that sing bass. And Palmer is not among those Victorians who have been put under water by rapidly changing tides in the "ismical" affairs of art. His water-colours are attracting a renewed sympathy that circulates. They appeal to me much more than his etchings; but if I owned a complete set of his proofs and states, I should sleep much better at night, feeling that my last will and testament had become Palmer's also, and worth inheriting.

His delight in varieties of texture, and his treatment of skies, made ample discoveries both in needlecraft and in the acid bath. It is amazing that some of his skies do not look airless, spaceless, even solid. Poetic

emotion is a great soul in the intricate technical body of Palmer's etched plates. To the Etching Club he was a "star," and all that he did for it—eight plates in all—is representative. I have chosen "The Lonely Tower," published by the Club in 1880, but different writers will choose different examples, probably. For the *Songs and Ballads of Shakespeare*, 1855, Palmer did two subjects on one plate, choosing his ideas from *Anthony and Cleopatra* (Act 2, Scene VII): "Come, thou monarch of the vine, plumpy Bacchus, with pink eyne." "The Sleeping Shepherd, Early Morning," H. $4\frac{7}{8} \times$ L. $4\frac{1}{16}$ in., belongs to 1857, like "The Skylark," H. $4\frac{3}{4} \times$ L. $3\frac{7}{8}$ in., and also "The Rising Moon," with sheep in the foreground, a village over there in a hollow, and behind it a hill. "The Herdsman," 1861, is a much larger plate, H. $7\frac{9}{16} \times$ L. $10\frac{3}{8}$ in., marvellously bitten. "The Morning of Life" is in the second series of etchings that the Club prepared for the Art Union of London, the first in 1857, the second in 1872. Further, Palmer is a great Englishman, like Blake. His general art should be compared with John Linnell's pictures and plates, plates in mezzotint, engraving, and etching; for Linnell and Palmer, in gifts of the spirit, as poets in form and line and colour, are kinsmen breathing the same atmosphere.

V

Another—an occasional—rare spirit in the Etching Club is Holman Hunt, whose four plates—"The Abundance of Egypt" and "The Desolation of Egypt," 1857, "A Day in the Country," 1865, and "The Father's Leave Taking," 1879—are precious, not as true etchings, of course, but because they come from his deep sincerity, just as letters from J. H. Newman will be valuable for ever to all students of Victoria's reign. There is much attentive realism throughout "A Day in the Country," such as we find in woodcuts after Pinwell, only Hunt's contemplate human character gravely, not through the eyes and mind of a friendly humorist. The plate has its own ingenuous and English homeliness, but with a touch of Puritan feeling, close, steady, intense, and just a little awkward.

Hunt's chosen motive for realism is a little episode outside a

picturesque cottage on our right hand, where a young woman says good-bye to her parents, who are attended by a dark cat. On the left, partly seen, is a stage-coach harnessed to three horses ; ahead is a highroad marching quietly up towards the horizon, perhaps five hundred yards away. Hunt's technique has a multitude of little scratchy touches, with bolder portions deeply bitten, as in the father's top-hat and clothes, the mother's head-dress and shawl, and the cat. Cast shadows have come out too dark in photography. Hunt put air into them.

Everett Millais' work is very different. There are five plates in all. One is called "Happy Springtime," dated 1860, Millais' thirty-first year. On a plate, H. $9\frac{15}{16} \times$ L. 7 in., a little arbour is vignetted, about H. $5\frac{1}{4} \times$ L. $3\frac{3}{4}$ in., and a young mother, turned towards our left, holds up her small daughter to look at a bird on a nest. Much cross-hatching in the dress. This plate belongs to *A Selection of Etchings by the Etching Club*, 1865. In this volume Holman Hunt published his "Day in the Country," and Ansdell a pastoral called "The Park," and Fred Tayler "A Day's Hunting in the Fens," a little under-bitten, but free and lively. Millais' etching is more feminine than Cope's contribution, "A Spring Flood," whose river has no swirling onrush, nor is it deep enough to justify the country episode chosen—a child with bare legs (legs ready for wading), carried across water by an elder sister, followed by a boy and a dog. In this etching Cope takes hints from Palmer's biting ; so does Hook in Plate 11 of the same book, "Gathering Eggs from the Cliff." Plate 12 is by "Seymour Haden, F.R.C.S.," an enjoyable study of trees in Kensington Gardens, with no suggestion in it either of human life or of man's desire to do what he thinks desirable with outdoor nature. A pity that Millais, when the Etching Club was publishing a dozen selected plates, all by men of known name, chose a motive fit for Birket Foster, and harked back to vignettes.

In another volume by the Club, *Etchings for the Art Union of London*, 1857, Millais is represented by a larger plate, H. $8\frac{1}{8} \times$ L. $6\frac{15}{16}$ in., also "A Young Mother," but seated out of doors near a rough estuary, in a dress elaborately cross-hatched. Does she not lack that affinity with her rustic surroundings which A. Boyd Houghton would have thought

necessary in a woodcut? I don't know an etching by Millais that does justice to his better self in art, but he helped to make the Etching Club representative of English art from 1841 to 1880.

His other plates are: "Going to the Park," H. $7\frac{5}{16} \times$ L. $5\frac{1}{4}$ in., 1872; "The Baby House," H. $5\frac{11}{16} \times$ L. $7\frac{1}{4}$ in.; and "A Penny for her Thoughts," 1879, H. $9\frac{15}{16} \times$ L. $7\frac{7}{16}$ in.

But if you wish to see fairly and fully what the Etching Club achieved, you must follow with impartial care its circulating influence, from plate to plate, through *The Etcher*, and *English Etchings*, and *The Portfolio*. Volumes of these old magazines can be bought for very small sums, I grieve to say, because no collector has done for them and the Etching Club what Harold Hartley has accomplished for woodcut illustrations of the 'sixties. A few months ago *The Etcher's* Second Series, folio, original cloth gilt, dating from 1880, was offered in a catalogue at seventeen shillings and sixpence, though it contained thirty-seven original etchings—by R. W. Macbeth, R.A., C. J. Watson, J. P. Heseltine, R. S. Chattock, Wilfrid Ball, A. Evershed, and some other artists whose work should not be thrown into the limbo of forgotten things. Yes, seventeen and sixpence![1] Is it not surprising that youngsters in art schools should have pluck enough "to take up etching," as though it could not by any chance "let them down badly"? From among other artists who contributed to *The Etcher* I choose George W. Aikman, Axel Haig, Mortimer Menpes, W. H. Urwick, J. MacWhirter, R.A., T. B. Kennington, C. O. Murray, Edwin Edwards, Herbert Dicksee, W. W. Burgess, J. W. Buxton Knight, H. R. Robertson, William Scott, George Stevenson, and F. Marriott.

As for *The Portfolio*, a list of its contributors would run into fifty names and more. Whistler, in 1878, contributed a plate which he had etched in 1859, "Billingsgate," H. $6 \times$ L. $8\frac{15}{16}$ in. Haden sent two plates to his friend Hamerton. "Twickenham Church," H. $5\frac{7}{16} \times$ L. $8\frac{7}{16}$ in., you will find in Vol. III, 1872, and a "Brig at Anchor, Purfleet," H. $3\frac{1}{2} \times$ L. $8\frac{3}{8}$ in., in Vol. VII, 1876. This etching is dated 1870. There are

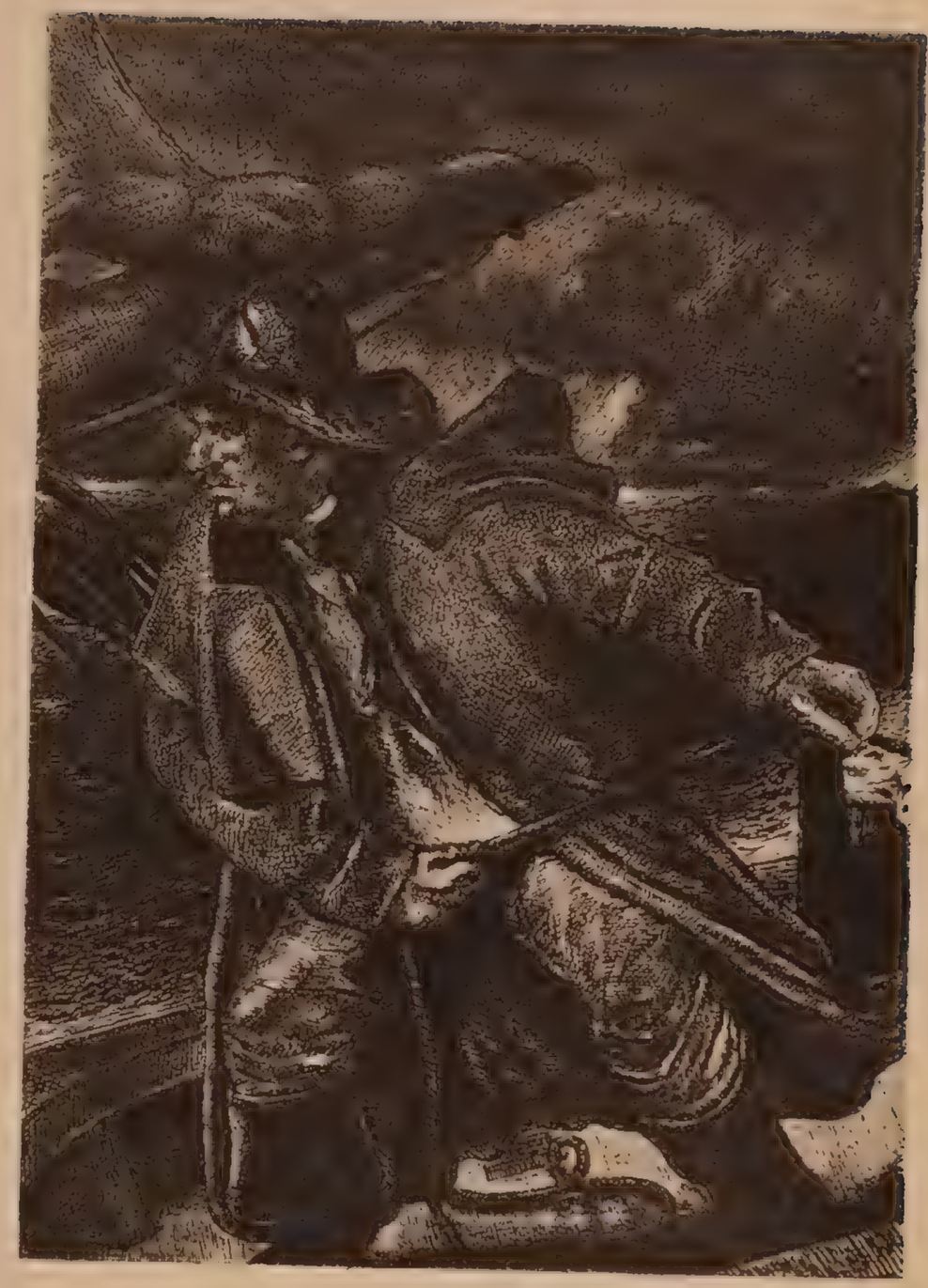
[1] In the same catalogue, too, the Etching Club's *Deserted Village*, royal folio, original dark brown levant morocco gilt, with Proofs before Letters on India paper, the text in red, was priced at 45s.

1.

2.

1. THE YOUNG MOTHER. *Etched by* SIR JOHN EVERETT MILLAIS, BART., P.R.A. 1829-1896. *Published by the Etching Club, 1857.* 8¾ × 6 13-16.

2. THE SHEPHERD. *Etched by* HENRY J. TOWNSEND, *and published by the Etching Club, 1857.* 4 13-16 × 4⅛ *in.*



1. THE WELCOME. *Etched by* G. B. O'NEILL, *and published by the Etching Club, 1857.* 5 15-16 × 4¼.
2. THE LEE-SHORE. *Etched by* CHARLES KEENE, *and published by the Junior Etching Club, 1858. It shows that Keene passed through over-elaboration into his later and great simplicity, as in his etched portrait, "Girl with a Book."* 6½ × 4½ *inches.*

two other impressions, an earlier one of 1870, and a later one of '78, *Eighteen Etchings by English, French, and German Artists*. Legros was another of *The Portfolio's* rare men, like Herkomer, and also like D. Y. Cameron, who etched two plates for its editor: one in 1889, "Perth Bridge," H. $6\frac{15}{16} \times$ L. $10\frac{3}{8}$ in., and one in 1892, "Arran," H. $5 \times$ L. $9\frac{13}{16}$ in. R. S. Chattock's landscapes were liked very much, like those by Edward Slocombe, C. P. Slocombe, and Frederick A. Slocombe.[1]

Six of Strang's etchings were brought out by *The Portfolio*: "Lifting Potatoes," 1882, H. $9\frac{3}{4} \times$ L. $6\frac{7}{8}$ in., "The Prodigal Son," 1883, H. $6\frac{15}{16} \times$ L. $7\frac{15}{16}$ in., "Tinkers," 1883, H. $6\frac{15}{16} \times$ L. $8\frac{7}{8}$ in., "Meal-time," 1884, H. $6\frac{3}{4} \times$ L. $9\frac{7}{8}$ in., "The Mother," 1885, H. $9 \times$ L. 7 in., "The Cotter's Family," 1886, H. $7 \times$ L. 9 in. Hamerton himself, of course, etched for his magazine, and he got some plates from Ernest George, W. B. Hole, J. D. Watson, G. P. Jacomb-Hood (a pupil of Legros), Colin Hunter, C. O. Murray, David Law, Alfred Dawson, Thomas Riley, Percy Thomas, R. Kent Thomas, Heywood Hardy, J. L. Propert, L. B. Phillips, J. W. Inchbald, E. P. Brandard, and H. Macbeth-Raeburn, who made two plates in 1892: "The Bridge of Alcantara, Toledo," H. $6\frac{15}{16} \times$ L. 10 in., and "A Spanish Shepherd," H. $5\frac{15}{16} \times$ L. $8\frac{7}{16}$ in. Briefly, the old *Portfolio* is well worth attention from researchers.

So is the enterprise of *English Etchings*, whose contributors include Herbert Marshall, Oliver Baker, A. W. Bayes, Percy Thomas, W. H. Borrow, J. B. Clark (one of Legros' favourite pupils), H. Pope, Robert Currie, W. Holmes May, Ned Swain, S. H. Baker, William Strang, and Frank Short. Short made two plates only: "New Inn, Poole, Dorset," 1885, H. $9\frac{7}{8} \times$ L. $6\frac{7}{8}$ in., and "London—the City, Billingsgate," 1884, H. $7\frac{15}{16} \times$ L. 5 in. Among Strang's contributions—there are fourteen—I note a portrait of Seymour Haden, 1884, measuring H. $9\frac{3}{4} \times$ L. $6\frac{7}{8}$ in. It is an earnest piece of work, and one is glad that a young artist generally

[1] The Slocombes, C. P., F., and E., published in 1873 their *Etchings of English Landscapes*, and students, I think, should look at this work side by side with some earlier publications, such as William Green's forty plates of views in the Lake district, 1822. Then there is *Scenery of the Rivers of England and Wales*, London, 1845–46, 3 parts, by F. C. Lewis (1779–1856). Part I has twenty-four painters' etchings, Part II twenty, and Part III twenty-four.

too much influenced by Legros was attracted also towards Haden's very different genius.

It has often been regretted that Haden etched only three plates for the Etching Club, but he was not welcomed with much enthusiasm by its members. Indeed, as Dr. Harrington has told me, he was regarded as a cuckoo in the nest. This professional vanity or envy was very astigmatic. Haden's second and third plates for the Club, " Old Chelsea Church " and " Dundrum River," were published in 1872, the river piece in its second state, the first state having been published by *The Fine Arts Quarterly Review*, 1867.

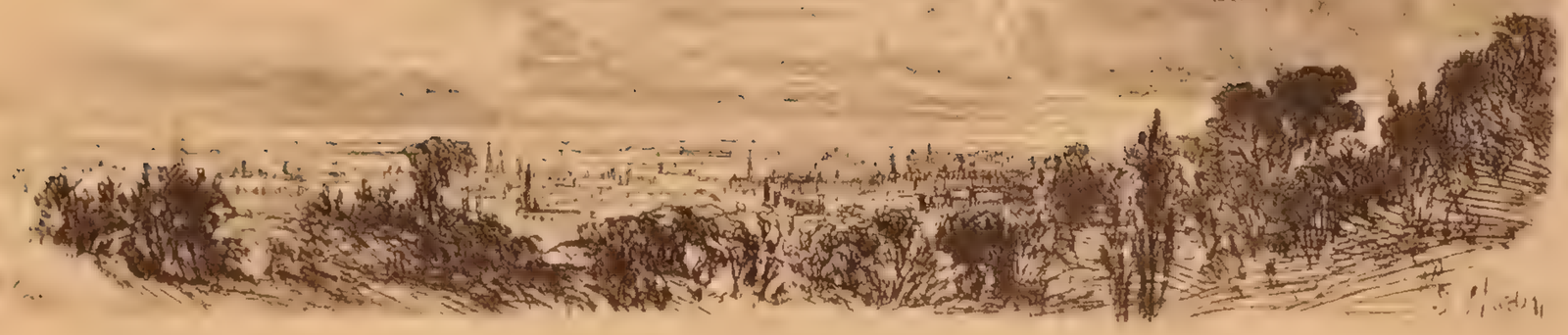
Haden's appeal comes to us from an æsthetic judgment that preferred etching and drypoint to any other mediums, and never thought as a painter occupied with tone, and too dependent on uncommonly delicate and specialized printing, such as we find in Whistler's work several times. Though a fine etching is always a fine work of art, not all beautiful works of art in etching are beautiful as genuine etchings. Take Whistler's " Nocturne Palaces " and " The Embroidered Curtain." Suppose they had been printed in an ordinary way as line-etchings. How poor they would have been to any person who expected an etcher to etch !

Now and then Haden veiled his enjoyment of line with a mixed process. " Early Morning in Richmond Park " is an example. It has been described as luminous and poetic work with qualities like those in good charcoal drawings. Its technique includes etching, drypoint, and a graining over the copper in imitation of mezzotint.

Again, note how the male and female attributes of genius are balanced in Haden's best work. A bias towards a feminine appeal is never active, as it is here and there in Whistler's premeditated lure. Haden's manly candour and sympathy, free, and eager, and ample, are to me as refreshing as changeful wind from the sea or from hilly countrysides.

Besides this, I believe that his training and practice as an excellent surgeon gave qualities of touch to his etching needle, and qualities also to his art as a master of biting. Indecisive biting was as irritating to him as a medical student's inability to cut with precision to the right depth in the right places.

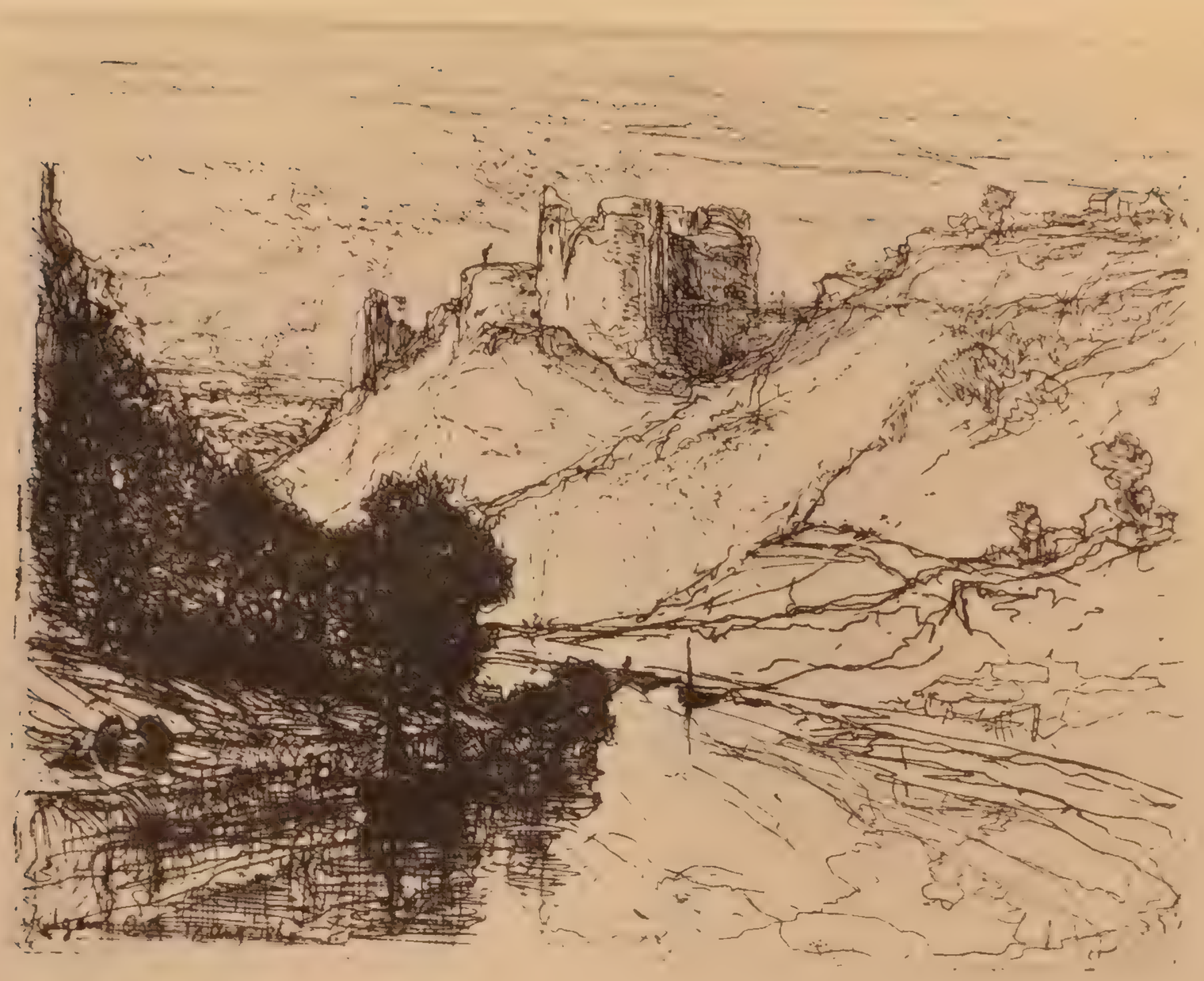
1.



2.

TWO ETCHINGS BY SIR FRANCIS SEYMOUR HADEN, 1818-1910.
1. OUT OF MY STUDY WINDOW, 1858. *4½×10⅛.*
2. SUNSET ON THE THAMES, 1865. *5¼×8 7-16ths. Victoria and Albert Museum.*

1.



2.

1. KILGAREN CASTLE, 1864. SIR F. SEYMOUR HADEN. *4½×5⅞in. Victoria and Albert Museum.*

2. RAIN AND WIND: A SWOLLEN BURN AT SHANDON, 1872. *8½×10 7-16ths.* SIR J. C. ROBINSON, 1824-1913. *Victoria and Albert Museum.*

amount of varied public work, great, good, mediocre, and exceedingly bad. His coloured etchings that ridiculed Napoleon heartened the people greatly both before and after Austerlitz.

Other of Haden's inheritances from the eighteenth century include Thomas Daniell (1749–1840), William Daniell (1769–1837), W. H. Pyne (1769–1843), Samuel Prout (1783–1852), Thomas Stothard (1765–1834), David Cox (1783–1859), George Cruikshank (1792–1878), William Delamotte (1775–1863), Walter Geikie (1795–1837), and J. T. Smith (1766–1833), whose many etchings of London beggars, itinerant traders, etc., were published in December, 1815.

Further, Haden was twenty-three in the year of Wilkie's burial at sea, and a year older when two very fine spirits of the Norwich school, J. S. Cotman and E. T. Daniell, died too soon : Cotman at sixty, Daniel at thirty-eight. When Old Crome's life ended, 1821, Haden was three. Nine years later Joseph Stannard died, leaving a little varied lot of etchings, country life and landscape, which most writers for a long time would neglect, while Crome's were being over-praised.

Consider Haden also in connection with two other artist-etchers who were born in the eighteenth century. He was nine years old when Rowlandson's big, wild, prolific career guttered itself out, somewhere in the Adelphi, 1827, the death-year also of a wonderful boy, R. P. Bonington, who is represented by only one uncontested etching," Bologna, 1828, H. $8\frac{1}{2} \times$ L. $5\frac{15}{16}$ in.[1] Old John Linnell lived to be ninety, dying in 1882, Haden's sixty-fourth year. Then there are etchers born in the nineteenth century who lived to a ripe old age, but not so long as Haden. Here is an interesting list :

1. Sir John Charles Robinson, landscapist, etc., 1824–1913, aged 89. See *Print-Collector's Quarterly*, October, 1921.

2. J. C. Hook, R.A., H.R.E., 1819–1907, aged 88.

3. J. C. Horsley, R.A., 1817–1903, aged 86.

4. Colonel Robert Charles Goff, R.E., landscapist, etc., 1837–1922, aged 85. An " amateur " like Robinson and Haden.

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CHAPTER VI

HADEN'S NINETY-TWO YEARS

I

HAVE you ever thought of Haden's life, from 1818 to 1910, in its relations to British etching? If not, you will find it worth while. There are etchers of several groups. Some were born during the later half of the eighteenth century, like Robert Hills and William Delamotte, and died in the earlier half of Haden's life, after connecting him with that pioneering which could be followed back in gradual changes of style to Barlow and Hollar. In other groups are etchers born early in the nineteenth century, who either died young, like E. T. Daniell, or lived through many years contemporary with Haden, dying in the third or fourth decade of Victoria's reign, like Thomas Creswick and William Dyce. Then there are later Victorians, who, after their first efforts, got firmly into their stride, like D. Y. Cameron, and Muirhead Bone, and Frank Brangwyn; or like Charles Holroyd, who died seven years after Haden, and William Strang, whose career ended in 1921, two years earlier than that of Alfred Bentley, an able landscapist. Our living etchers can and should regard Haden as their grandfather, or great-grandfather, in that nineteenth-century advance of original etching, which they inherited, and still continue to enrich.

He lived through nine years of William Blake's seventy, through thirty-three years of Turner's seventy-six, and through twenty-six of Andrew Geddes's briefer career. Six years before Haden's birth, in 1812, two pioneering amateurs of genius, Clerk of Eldin and Lord Aylesford, passed away: Aylesford at sixty-one, and Clerk at eighty-four. Three years later, in the year of Waterloo, the most original of English caricaturists, James Gillray, died insane, leaving a prodigious

amount of varied public work, great, good, mediocre, and exceedingly bad. His coloured etchings that ridiculed Napoleon heartened the people greatly both before and after Austerlitz.

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5. Richard Redgrave, R.A., 1804–88, aged 84.

6. Arthur Evershed, R.E., with his love for all things in the country, 1836–1919, aged 83.

7. William Holman Hunt, 1827–1910, also 83.

8. Sir Ernest George, R.A., R.E., 1839–1922, also 83.

9. John Mallows Youngman, landscapist, 1817–99, aged 82.

10. Richard S. Chattock, R.E. (whose fourteen etchings of Wensleydale date from 1872, and whose *Practical Notes on Etching* appeared eleven years later), 1825–1906, aged 81.

11. Laurence B. Phillips, R.E., 1842–1922, aged 80.

12. Samuel Palmer, 1805–81, aged 76.

13. David Law, R.E., *c.* 1830–1901, aged about 71.

Only one British artist of the nineteenth century witnessed more changes in art and in life than Haden, and I have not seen an etching by him. I refer to Thomas Sidney Cooper, R.A., who outlived ninety-eight years, 1803–1902. Abraham Cooper, another Academician, who died in 1868, etched a little plate two years before Haden's birth, representing an ass with panniers, and two men on our right near a notice board. There are some other etchings by this Cooper, one of them a battle scene on a plate, H. $4\frac{1}{4} \times$ L. $5\frac{1}{16}$ in., in three states, dated 1824; just a fight between two horsemen, one of whom is on a fallen horse: not brilliant as an addition to animal studies in English etching. Indeed, this delightful species of etching never inspired sufficiently good work in Haden's time, though Robert Hills' excellent studies united George III's reign to the year 1844, when Edwin Landseer was forty-two and Fred Tayler forty.

In several qualities Barlow remains the most notable original etcher of animals and birds that our country has produced. These particular qualities are design, action with variety, and a dignity not only touched with humour, but united also to a reverent attitude of mind towards the character and beauty that Barlow perceived and loved in birds and beasts. Neither Fred Tayler nor Landseer could have carried through 112 etchings on *Æsop's Fables* with the honourable variety to be found in

1.

2

1. FISHING IN SCOTLAND. COLIN HUNTER, A.R.A., 1841-1904. *13×23⅜in. Victoria and Albert Museum.*

2. A DAY'S HUNTING IN THE FENS. FREDERICK TAYLER, P.R.W.S., 1804-1889. *7×10. Published by the Etching Club, 1865. Victoria and Albert Museum.*

1.

4⅛in.

× 2 13-16.

2.

4 5-16in.
×
6 7-16in.

1. OLD CHELSEA. SIR F. SEYMOUR HADEN. Published 1872.
2. SOUTHWOLD HARBOUR, 1867. *4 3-16×6 3-16.* *By* CHARLES KEENE, 1823-1891. MEMBER OF THE JUNIOR ETCHING CLUB. *Victoria and Albert Museum.*

Barlow's. Bewick's woodcuts are inferior, so is Howitt's *New Work of Animals : Principally designed from the Fables of Æsop, Gay, and Phædrus*, 56 etched plates, 1809–11. The vice of mere prettiness, so common in Landseer, not absent even from a hunting piece in etched work by Fred Tayler, is never present among Barlow's plates, perhaps because he lived at a time when money was scarce and national tragedy frequent. Hence he could not be a *dilettante*. He was obliged to fight.

But Tayler should be collected, and Landseer also, by those who collect in a proper way ; that is, in accord with a purpose that follows a distinct line of tradition from the seventeenth century through later generations, while gathering around steady research enough general history to unite a delightful hobby to changing types of society. Thus the country life around Barlow's etched animals should be set side by side in prints or in photographs with all the British animal etchers of later periods ; and if etchers themselves did this in carefully chosen hobbies, they would soon learn which varied phases of etching need the most attention and development. Landscape has been greatly overdone, for example, while animal etching and bird etching await new-comers of versatile genius, to continue and to extend the very notable works of Blampied, whose particular study is the horse ; of James McBey, in his Australian Camel Corps reminiscence, as in " Strange Signals," drypoint and etching ; also of Frank W. Benson, an American etcher born in 1862, whose plates of wild birds are winged with the right beautiful true spirit. But one is certain that if Barlow had been born in Haden's time, with its manifold advantages over the seventeenth century in England, he would have risen transcendently over all other contemporary etchers of animals and birds.

A century ago it was thought that young J. F. Lewis, who worked as a pre-Raphaelite twenty years before this term was invented, would etch animals better than anyone else. His " Buck Shooting," his " Horses Ploughing," " The Interior of a Shed," and " A German Wild Boar in Windsor Great Park," were first published in his twenty-first year, 1826, when Haden was eight years old ; but Lewis issued another state, with alterations, ten years later. Taking hints from the example set by Stubbs, Lewis dissected animals, working with his friend Edwin Landseer ; and

but for his life of travel, which lasted till 1851, he might well have been among our leading etchers.

As England more than any country has united a love of field sports to a protective goodwill shown towards many birds and animals, we have reason to be astonished that few "modernist" etchers of very exceptional merit have shown enough variety in these fields of beautiful varied study. M. Detmold had fine original gifts, but died in his twenty-fifth year, 1908.

II

To offer advice at any time, particularly to the sunburnt cockiness of early youth, is riskily ingenuous, but one thing I should like "to submit," as barristers say in Court. I wish young collectors, including young etchers, would study Harrington's illustrated catalogue of Seymour Haden's work, choosing here and there a well-defined phase of art, and then would follow his chosen phase through the whole history of British etching, not without getting enough photographs to represent a continuous chronology of men and their varied productions. This hobby would be both art and history in the Peter Panism called Collecting. Its joys would be incessant, like its difficulties.

Take, as your choice, for instance, Haden's liking for anglers and angling, and unite it continuously to Francis Barlow's. It appears at its best in five of Haden's proofs, numbered as follows in Harrington's Catalogue :

No. 20. "On the Test," a rich drypoint full of deepening twilight. This fine landscape of a well-known dry-fly stream has one notable thing in common with D. Y. Cameron's rare etching of another famous anglers' haunt, "Hell's Hole on the Tay" : it has no angler in it, and invites rodsmen to unite to its art their own memories.

No. 11. "Thames Fishermen."

No. 92. "Spinning for Trout."

No. 230. "Sonning Bridge."

No. 241. "Grayling Fishing."

After the beginning of 1874—that is, in the days of his "Calais Pier"—Haden made a free and easy sketch called "The Complete Angler," which was received (so Hamerton wrote) as "a thing legible by a practised eye, but which the general public might well be excused for not appreciating." A roundabout way of saying that Haden's *forte* was not figure-sketching out of doors—an art so difficult in etching, so likely to overbalance a landscape plate, that even Whistler and Legros failed in it now and then. But I mention Haden's "Complete Angler" for two reasons. Like his "Dusty Millers," it is an impression in broad line and deep biting, done at a time when Haden (in a letter to Hamerton) complained, in haste, of being "old, blind and unhandy," so that "the faculties (i.e. the mechanical ones) no longer obey the will." This was written on July 3rd, 1870, about four years before his "Complete Angler" was proofed; and 1870 marks the beginning of that deeper and freer manner which Haden began to develop in the "Agamemnon." He continued it in his great adaptation from Turner's "Calais Pier," arriving at a climax in a big plate called "Greenwich," an ample impression of sunset playing upon architecture. It was condemned at once by every pictorial critic who wanted the etcher's art to be a patient dawdler searching after the full tonal values that belong to painters.

Haden's fondness for angling, then, entered his broadest period in a single sketch; so his "Complete Angler" should be added to his five superior fishing plates. The problem now is to find enough etchings to connect this part of Haden's work with Francis Barlow's fishing designs, four in number, of which Hollar etched three. Years of research have not yet enabled me to do it without help from aquatints, mezzotints, and line-engravings.

Again, take Haden's passion for trees and their treatment. Certainly tree studies can be followed back continuously to the seventeenth century, not without some hard nuts to crack. One of these nuts I should like to see cracked in public by half a dozen experts, with help from lantern slides, which should throw on a large screen one by one three plates attributed to Gainsborough.

One line-etching is a large one in two states. In the lettered or published state it is called "The Gipsies." It bears Boydell's imprint and

the date 1764, just twenty-four years before Gainsborough died at the age of sixty-one. "Printed and etched by T. Gainsborough, Engraved and finished by J. Wood." *Voilà*. The oak tree is studied as elaborately as George Stubbs, at precisely the same period, etched the anatomy of horses; but in many places, as in the sky, the touch is mechanical, not emotional. How much of Gainsborough's hand does this print contain?

The earlier state, rather less elaborate, leaves us face to face with the same question. Is it likely or probable that Gainsborough, with his passion for rapid workmanship, and his sweeping sketchiness in soft-ground and crayon studies, passed through a patient, Dutch-like discipline in any form of etching?

A small point etching—it measures H. $5\frac{1}{16} \times$ L. $5\frac{15}{16}$ in.—is signed "Gainsboro, 1762." A glade with a shepherd and his sheep. The touch is different here, though delicate and diligent, and, I think, rather Dutch.

With these prints is another which was bought by the British Museum in 1878; it measures, H. $9\frac{7}{16} \times$ L. $12\frac{1}{2}$ in. An etching with a pale under-tone of aquatint, it seeks diligently after formulæ with which to express trees and their foliage seen against a sky, when leaves here and there shimmer out separately from patterning plots or masses. On our left, entering the wood, is a woman with faggots, accompanied by a child.

Is this work really a Gainsborough study of trees? Are we to place it in that patient, detailing apprenticeship of which W. H. Pyne wrote as follows:

"Gainsborough, whose pictures appeared to the unskilled in art scarcely intelligible, copied weeds, dock-leaves, and all the minutiæ of foregrounds with unwearied accuracy; hence a few touches of his magic pencil describe the character of such objects. . . ."

How very different are Gainsborough's soft-ground etchings! Take the one of six cows cooling themselves in a pond shaded by trees. Here is impetuous impressionism! So little was it valued by the Victorians that the British Museum in 1866 bought an impression for seven shillings and sixpence![1]

[1] Another of Gainsborough's soft-grounds at the British Museum cost three shillings and six-pence: two carts, each with a horse, nearing a corner on a road bordered on our left with rocks and stunted trees; a tree-stump on the right; mountains in the distance. H. $11\frac{1}{16} \times$ L. $15\frac{3}{8}$ in.

Yes, briefly, a collecting research for a sufficient number of etched tree studies from Haden's art back to Barlow's would be a delightful hobby, educative also, needing the cost of about 150 good photographs.

Two phases more from Haden's variety may be chosen here for special reverence. One of them is known in France as *paysage sans l'homme ;* that is, landscape quite free from all association with men, women, and children, as in Haden's enchanted " By-Road in Tipperary (1860)," and " A Study in Kensington Gardens," or " On the Test." The other generic phase covers tidal water and ships, marines and semi-marines. Let us consider briefly these ample subjects for specialized research and thought.

A new school of æsthetic and literary philosophy in France occupies itself entertainingly with Nature and Art free from mankind, but not free from animals and birds. Jules de Gaultier's *La Vie Mystique de la Nature*, 1924, fourth edition, explains this new and illuminating cult. The book is divided into six sections : 1. Le Sentiment de la Nature—Son Apparition Tardive. 2. La Vie Mystique de la Nature. 3. Le Lyrisme Intérieur et la Peinture de Paysage. 4. La Fausse Ressemblance. 5. Le Lyrisme en Fonction de la Biologie. 6. Conclusion.

Haden in certain moods is within this cult, a rebel against the presence of human life in landscapes ; and the same rebellion can be observed in occasional etchings from Barlow's work to D. Y. Cameron's. From even large paintings of country life Barlow omitted human life, though his knowledge of figure drawing was expressively strong, as his " Angler and the Little Fish " proves. He was to English art of his day what Auguste Pointelin is now to Jules de Gaultier and French painting.

This fact would surprise M. de Gaultier, who regards the earliest *paysage sans l'homme* as entirely Dutch, as in Ruysdael, Hobbema, Van Goyen, and Van der Neer. No doubt the most lyrical phases of landscape painting and etching belong to these manless impressions of Nature's variety—of her gloom, grandeur, protean mystery, fruitful sunniness, and sinister and tragic tempests. These aspects of landscape enable artists

and poets to reveal, each in accordance with his own temperament, what nature in the country evokes from their differing emotions, producing through them, in work done well, those intimate and personal states of soul that Amiel wrote about.

For every landscape without human life in it becomes a state of soul to you æsthetically if you as an artist are moved by it in a particular way ; but when human life does enter a landscape, in even a small figure, such as a man angling in the middle distance, nature is united inevitably to the human drama. Then artists and poets feel in nature a double power of evocation, by which old memories as well as new emotions are stirred into action.

Suppose that D. Y. Cameron added a human figure to a picture deeply souled with his love for purple loneliness among the bleaker Scottish highlands. Instantly an amalgam of nature and man would be formed ; and as men everywhere are wrapped up in themselves, we should feel drawn towards the human figure. A lyrical passion for loneliness among the hills needs a different sort of animate life, if it needs any at all, such as an eagle scouting far off near the purple hills, a speck of winged hunger on the look out for prey.

No landscape paintings and etchings move me so much as those that venture into emotional egoism free from man, perhaps because I was born among the hills. Even as a boy I was certain that hills and deep-wooded valleys brought me much nearer to a delightful fear mixed with expectation when neither petticoats nor trousers, nor even a cottage, could be seen anywhere. Haden's " A By-Road in Tipperary " is a short, short way into that new cult that Jules de Gaultier explores with a rich and very stimulating modesty. Let me recommend, then, the collecting of British etchings that help to illustrate this cult. They are not frequent in eighteenth-century work, but in Haden's time many were produced, and many were harmed by after-thoughts that put in "some human interest," as it was called.

Another phase of continuous work—marine etching and semi-marine —has humanity and human toil generally present, except when etchers study movements of waves or the flight of seagulls over an ebbing tide.

There is enough in Haden of the sea and ships and of tidal river water to illustrate this art variously and with power ; enough also to remind us that although our country has always been " The Lady of the Sea," as Old Camden said, yet neither sea-painters nor sea-etchers have been sufficiently numerous and great. Among the earlier pioneers a Dutch influence was too busy, and several marine artists were foreigners, like Dominic Serres, R.A., and P. J. de Loutherbourg, R.A.

Among the marine painters of Haden's time who etched occasionally were William Collins, 1788–1847, J. C. Hook, 1819–1907, Henry Moore, 1831–95, three Academicians ; Colin Hunter, A.R.A., who etched with unhesitating power, but his plates lacked enough modulated biting ; Francis Powell, W. H. Borrow, Napier Hemy, and W. L. Wyllie, R.A., who is still at work in his seventy-fourth year. Then there is E. W. Cooke, R.A., 1811–80, truly a wonderful etcher in his very early days, with a touch that equalled Le Keux's vignettes.

Cooke's initial published work—*Fifty Plates of Shipping and Craft*—dates from his seventeenth and eighteenth years. It is a marvellous achievement in observed knowledge as well as in assured handicraft. Some plates in this volume measure H. $6\frac{5}{8} \times$ L. $8\frac{1}{4}$ in., or a little more, like " Prison-ship in Portsmouth Harbour : Convicts getting on Board " ; " On the Beach at Cromer " ; " Peter Boats at Greenwich " ; " Collier Discharging " ; " Dutch Boats beating to Windward " ; and " Sailing Barge, Gravesend Steam Packet, and Colliers." Here, too, is " The *Victory*, a first rate of 104 guns, with a collier alongside, in Portsmouth Harbour, 1828 " ; and here also is " H.M.S. *Prince* in Portsmouth Harbour." She is jury-rigged, has 110 guns, and her storm balconies were built before close sterns were designed. Another plate represents " The *Discovery* lying at Deptford, the Convict Ship which accompanied Capt. Cook on his last Voyage."

I have on my study table many examples of Cooke's earliest etchings, and the more I examine them the more amazed am I that their knowledge and mature handling come from a boy of seventeen and eighteen. Would that they had been printed by a Goulding !

There is genuine history in every one of these juvenile etchings, for

the types of shipping and of boat craft belong to handicrafts which steam had begun to demode. One plate dated 1829, and measuring H. $5\frac{7}{8} \times$ L. $7\frac{13}{16}$ in., represents a steam vessel of 1000 tons burthen and 200 horse power.

Continuing his work, young Cooke in 1830 published *Twelve Plates of Coast Sketches, Brighton*, bound in paper covers, H. 15 × L. 11 in. Then the two publications were issued together in second state, with three plates added, under the title *Sixty-Five Plates of Shipping and Craft*. The three additional plates are dated 1831. Two are of equal size, H. 9 × L. $11\frac{3}{4}$ in., "Folkestone Harbour, Low Water," and "Dover Cliff"; while "Kemp Stairs, near Kingsgate," is H. $5\frac{15}{16} \times$ L. $8\frac{5}{16}$ in. In 1831, remember, E. W. Cooke was only twenty; hence we have many reasons to regret that the seafaring enterprise of this boy-etcher has received very little attention for many years.

It was catalogued by Martin Hardie, nineteen years ago, in a very useful book published by the Board of Education, South Kensington.[1] At about the same time Frank Brangwyn drew my attention to the very valuable work done by E. W. Cooke when Old London Bridge was pulled down and New London Bridge was built. This part of Cooke's daily work includes many drawings now owned by the City of London, and also a volume called *Views of the Old and New London Bridges. Drawn and etched by Edward William Cooke. With Scientific and Historical Notes by G. Rennie. 12 Plates. London.* 1833. $19\frac{1}{2} \times 13\frac{3}{4}$ in.[2]

Earnest students of the history of bridges everywhere, British and foreign, should place a high value on these twelve plates; and is it not very remarkable that so young an etcher should have acquired knowledge enough to please Rennie? With proper encouragement Cooke could have developed into an etcher of the first rank. But vogues of taste were against him. His appeal was not made to those who bought prints either as models for drawing lessons, or because they were

[1] *Catalogue of Prints: Modern Etchings and Aquatints of the British and American Schools in the National Art Library, Victoria and Albert Museum.*

[2] In 1833 Cooke was only twenty-two, yet he was able to show in large plates that he was not baffled by architecture, and that he could add burin-work to etching with confidence and with entertaining effects. What he needed was a printer able to bring out the merits of his handicraft.

humorously political or full of sport. Disheartened, he turned to painting and to natural history, and became a distinguished member of the Royal Society as well as a Royal Academician. Another marine painter, William Collins, in 1843, tried to win public support as an etcher, but failed to attract buyers to his seaside, though he put in a "Begging Dog" to please the Landseer fashion.

I have put a reproduction after Cooke side by side with an early boat study by Cornelius Varley, 1781–1873, who had much ability. I have seen a few early experiments by him in a mysterious process, perhaps etchings on old boxwood, as one critic has suggested; they are printed on toned paper, and really they seem like a foretaste of Brangwyn. At the same period some creditable shipping etched prints in outline were published by H. Moses and by S. Rawle, who understood ships of war in a cold, exact, nautical way. Rawle, in 1815, made some large outline etchings after Nicholas Pocock. One on my desk, with three battleships and a sailing boat, a cutter of 12 guns, measures H. $8\frac{13}{16} \times$ L. $12\frac{3}{4}$ in. Here, too, is a coast scene from the facile needle of an earlier etcher, Thomas Daniell, R.A., 1734–1811: a swift and free study full of *chic*, well bitten, but not coherent enough, after J. H. Mortimer, A.R.A.,[1] also a painter-etcher.

Some other etchers of Haden's ninety-two years touched the sea, every now and then, or sketched in tidal rivers. Take M. E. Cotman's "French Fishing Boats off the Shears," or "Two Men with a Horse and Cart on a Seashore." Take Henry Ninham's "At Sheringham," and his tiny plate, H. $2\frac{5}{8} \times$ L. $3\frac{7}{8}$ in., of a seashore with a woman jogging along beside a panniered donkey. Samuel Prout's soft-ground etchings, generally good, and also varied in choice of motives, touch the sea now and then; and even Edwin Edwards, 1823–79, with his untiring zeal

[1] When Mortimer in 1778 brought out his *Fifty Historical Designs*, dedicated to Sir Joshua Reynolds, he included thirty original etchings—a series of Shakespeare characters, Lear, Edgar, Shylock, Richard II, Falstaff, Caliban, Bardolph, Ophelia, and Beatrice; also a series of Monsters, and some banditti. There is a pastoral, an elegy, a plate of comedy, and another of tragedy; and one etching is "Salvator Rosa," whose style Mortimer translated into English. But in so doing, he brought a new sort of temper into English etching, that spread itself over large plates with a freedom that looked like improvisation. The plate of "Falstaff" measures H. $15\frac{7}{8} \times$ L. $12\frac{7}{8}$ in., and there are others as big.

as an etcher of old English inns, took his mind now and then into tidal rivers and to seaside places.[1]

Then there is Matthew White Ridley, whose " Orange Wharf, London Bridge," was published by *The Portfolio* in 1873. Ridley's " Draham Harbour " and " North Dock " remind me of an interesting question connected with the work of Seymour Haden, for they were printed in Paris, like Haden's earliest published work, and their author, like Haden, in the eighteen-sixties, belonged to La Société des Aqua-Fortistes.

A great many persons have wished to know for what reasons, after so much pioneering by the Etching Club, and by Sandby, Gillray, Rowlandson, Wilkie, Geddes, Howitt, Hills, Pyne, the Norwich school, and the rest, Haden brought out his first etchings as follows :

Études a l'Eau-Forte par Francis Seymour Haden. Notice et Descriptions par Philippe Burty. Paris, MDCCCLXVI.

Further, there has been much speculation as to whether the etchings in this portfolio—twenty-five mounted on boards and six of minor interest pasted on the title-page—were exhibited simultaneously in Paris and in London.

Hamerton, writing in 1880, says that they were, but his affirmation having been questioned recently, I appealed for guidance to Dr. H. Nazeby Harrington, Haden's executor, and author of the authoritative catalogue of Haden's work.

Dr. Harrington has answered both questions—and has aided me much in other very welcome ways. His letter is dated 27th July, 1925. I quote it in full.

III

" In reply to your queries I would make the following suggestions. Though Haden had exhibited at the R.A. up to the year 1865, it had not been under his own name. His work, put away in a corner, had been

[1] Once upon a time his widow showed me all his etched inns, together with a large amount of etched script. You will find them now at South Kensington, all admirably catalogued; one hundred and thirty-five plates on Japan paper, in paper wrappers ; and you can compare them with a little etched set of Old Bristol Taverns, done by S. Loxton, and also with several Old London Inns, etched by Ernest George, a notable sketcher and fine architect.

VIEW AT PECKHAM RYE. *Drypoint. First State.*

VIEW AT PECKHAM RYE. *Drypoint, with the sky to left of the tree shaded with aquatint. Third State.* $5\frac{7}{8} \times 8$ 15-16*ths.* ANDREW GEDDES, A.R.A., c. 1789-1844.

MRS. GEDDES, the Artist's Mother.
Fifth state 9½ · 6.

WILLIAM MARTIN, Book and Print Auctioneer, Edinburgh. 8⅞ · 6½.

MRS. GEDDES, the Artist's Mother. *Second state.*

PLATES BY ANDREW GEDDES,
C. 1789-1844. *Victoria and Albert Museum.*

little noticed. It was only in 1865 that one of his etchings was published by the Etching Club, and even by members of the Club he was always looked upon as a cuckoo in the nest.[1]

"Philippe Burty having seen one of Haden's drypoints in the Salon, and being much struck by it, was so interested as to write his two articles in the *Gazette des Beaux Arts*, 1864, and persuaded Haden to publish. The two articles created great interest in France; also many artists had seen Haden's etchings at Delâtre's, who had printed most of his plates. It had become a custom to publish portfolios of etchings in Paris, by Cadart, while in England there had been but few published, and these always a financial failure (Wilkie, Geddes, Crome, Cotman, and Collins, for instance). So the instigator being a Frenchman, and the only (up to that time) public appreciation of the work being in France, accounts, I think, for the French text and Paris production.

"Now as to dates. A few (about half a dozen copies) are dated 1864; a large number 1865, and the later copies 1866.

"The exhibition of the etchings, etc., composing the work, was at Colnaghi's, in December, 1865. It was noted in 1865 by eleven papers: *Standard*, Dec. 4; *Daily News*, Dec. 5; *London Review*, Dec. 9; *Correspondent*, Dec. 9; *The Lancet*, Dec. 9; *Illustrated London News*, Dec. 9; *Building News* and *Court Circular*, Dec. 15; *Times*, Dec. 20; *The Reader*, Dec. 23; and *Sunday Times*, Dec. 24. In 1866, *Saturday Review*, Jan. 27; *Spectator*, Feb. 3.

"So you see that much interest was shown, and the reviews were very laudatory. The result was, in the course of a few weeks, that 120 copies were sold in England at the high price (for those times) of fifteen guineas, while only ten copies at 350 francs were sold in Paris! As regards the total number printed, it had been intended to issue 250, but one plate broke in the printing, and two or three began to show signs of wear. Not more than 180 copies were completed."

Was this adventure fortunate financially as well as in art? This question was still in the air when I became an art student, at the end

[1] Such also was the attitude of painters towards Randolph Caldecott, who made just a few etchings, perhaps about as many as were made by a great antithesis, Constable.—W. S. S.

of the 'seventies. When Hamerton in 1880 published his long article on Haden in *Scribner's Magazine*, with effective woodcuts after seven etchings, his editor put in a footnote to say that "only twelve guineas found their way into the pockets of the artist, while every copy in reality cost him sixteen guineas." *Scribner's* editor put in a footnote: "Now, when a copy comes to auction it brings thirty guineas, and when broken up (as it generally is by the dealers), they make sixty guineas by it. In this way an artistic work passes at once out of the possession of the artist and becomes the property of the trade; and this is the reason why the trade are always anxious that there should be as few impressions taken from a plate as possible."

Too true! But how long is it to remain true? Is distribution to be as a cancer in the body of production?

IV

Another question is associated with Haden's work: Hamerton circulated the belief that Haden, by 1880, had earned £2500 by the success of his "Agamemnon." If so, it was not surprising that professional etchers were jealous. "This etching, in its pecuniary return," said Hamerton, "was the most successful ever published in the world. It brought in a regular income of more than a hundred pounds a week for a considerable time, and, even after that slackened, the sale was still very profitable. As I happen to have calculated, on imperfect information, that the 'Agamemnon' paid its author a guinea a minute for the time spent upon it, I may say here that a more accurate calculation, made since on fuller data and including subsequent sales [to 1880], proves the etcher's payment to have been three guineas a minute for the time spent in actual work. This does not affect the rank of the performance as a work of art, but it is a curiosity of art-history, and the more remarkable that the artist in this instance had no thought of pecuniary results."[1]

There was no need for Hamerton, himself an etcher, to write in this

[1] *Scribner's Magazine*, 1880, p. 595.

way, forgetting to tell his readers whether his proof sheets had been read by Haden. Many youngsters must have accepted his assertions as facts, as I did ; but now I learn from Dr. Harrington that Hamerton's calculations were inaccurate. Here is Dr. Harrington's analysis of the sales :

" Hammerton states that the *first* state of the ' Agamemnon ' brought in £2500. It was published at five guineas, so that would mean an edition of 500 impressions. Goulding states that he believes he printed the whole of the first state, and that there were not *many* more than 100.

" I have not the complete figures, but I find that in the year of publication (1870) 110 first states and 99 second states were sold, the first at five guineas, the second at three guineas ; and that between then and 1880, 38 first states were sold and 28 second states.

" This may not be a complete record, and on the other hand they may not all be different impressions. I mean, some may have been returned or bought in and re-sold.

" In any case it would mean that the *gross* financial returns must have been less than £1000 for the first states and less than £400 for the second states—up to the time when Hamerton wrote his article.

" Of course, since that date many more second states have been sold, at a considerably higher price, and the total sales must have been far more than £2500.

" At the time of publication, Colnaghi (who undertook the distribution of the impressions) offered 1000 guineas for the plate. This was refused as a far too generous offer ! "

Hamerton, then, was too imaginative.

V

Haden's later years, from 1880 to 1910, must have brought daily enjoyment to his alert sympathy, for all the pioneering done by etchers during his youth and middle age was bearing more and better fruit among new-comers, particularly in those outdoor phases of art which had occupied his own leisure. To-day, no doubt, there is more genius

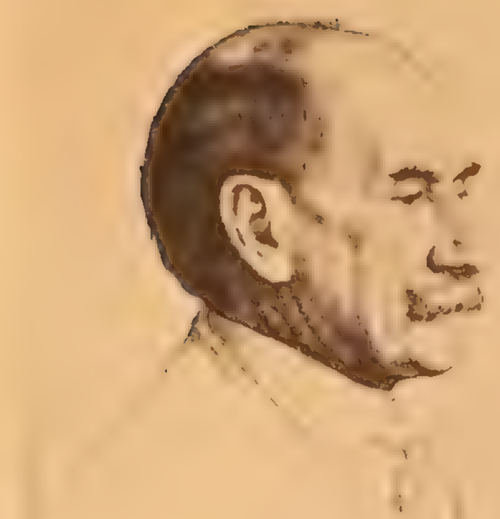
in our Art Schools, and among etchers of known name, than ever before. Age can say to all youthful promise what Theodore Hook, shortly before his death, said to a handsome lad upon whose head the sunrise played through a window:

"For *you* is the dawn of the morning,
For *me* is the solemn good-night."

But age can and should say one thing more to brilliant youth; namely, that pioneers remain permanently greater than their after-comers, who are their children in art.

For this reason alone it is lamentable that the young etchers of to-day know very little about their nineteenth-century forerunners; and what they know is very scrappy and patchy. As I have said before, we need a great collector to do for our nineteenth-century etchers what Harold Hartley has done, superlatively well, for mid-Victorian woodcuts and their designers. He could begin with the Norwich group, and the Etching Club, and the early Independents, Gillray, Aylesford, Clerk, Sandby, Rowlandson, Turner, Wilkie, Geddes, J. T. Smith, E. W. Cooke, Cruikshank, Pyne, Prout, Cornelius Varley, Richard Sass, David Roberts, the Landseers, J. F. and F. C. Lewis, Charles Wild, William Delamotte, J. G. Strutt, Howitt, Hills, Walter Geikie, George Cuitt, John Coney, David C. Read, William Green, and some others. As for a stopping-point, the 'eighties would be perhaps the best, since the Etching Club had then produced three magazines, *The Etcher*, *English Etchings*, and *The Portfolio*. The advance was certainly stronger in landscape and country life than in portraiture and figure subjects, such figure subjects as we find in Wilkie's "Lost Receipt," "Flemish Mother," "Reading the Will," and "Benvenuto Cellini and the Pope."

In 1885 the Chiswick Press brought out a summary of *The Etcher's* work, in a volume of twenty-four selected plates. It is a book to be collected. At the end of the eighteen-seventies, and the beginning of the next decade, I examined for the first time all the work published by the three Etching Clubs, Senior, Junior, and Antiquarian. The last-named "ran" from 1849 to 1853, producing in all four volumes and 294 plates. What a vast amount of effort is needed to bring about a



1.

2.

15¾in.

11⅜.

1. DRYPOINT PORTRAIT: THOMAS HARDY BY WILLIAM STRANG R.A., R.E. 1859-1921.

2. DRYPOINT PORTRAIT: FREDERICK GOULDING. WILLIAM STRANG, R.A., 1859-1921. *V. and A. Mus.*

3.

SOCIALISTS IN 1891. *Etching*, 6⅞×11 15-16*ths*. *Victoria and Albert Museum*. WILLIAM STRANG, R.A., 1859-1921.

THE YEW TREE. SIR CHARLES HOLROYD. *14×8 15-16ths.*

DOROTHY. *Drypoint.* ELIZABETH ADELA FORBES, 1859-1912. $7\frac{7}{8} \times 4\frac{7}{8}$.

NYMPHS OF THE SEA. *Etched by* SIR CHARLES HOLROYD, 1861-1917. *6 15-16ths* × $11\frac{3}{8}$. *Victoria and Albert Museum.*

genuine development! And when, at last, improvement is active and various in many fields, as during the past quarter of a century, a vast war and its immense debts and reactions may threaten its very life!

Several landscape etchers among the recent dead, like William Strang, Wilfrid Ball, L. B. Phillips, and Alfred Bentley, lived to feel the action of this menace. Some other etchers died a few years before war came, like J. C. Hook, William Hole, J. L. Propert, C. W. Sherborn, Elizabeth Adela Forbes, and Richard Samuel Chattock; while three, if not more, were cut off by the war, Luke Taylor, 1876–1916, being one, H. Boardman-Wright another, 1888–1915, and P. F. Gethin the third, a most promising etcher. Four lady etchers died during the terrible years, Amelia B. Bowerley, Myra K. Hughes, Mabel L. Robins, and Susan F. Crawford.

But, after all, the thing that matters most is neither human life nor human death, since both are commonplace; it is that continuous and intrepid effort by which alone the general human lot can be made a better inheritance for every new generation. Certainly the lot of etchers to-day, in all departments of their art, though menacing, is better than it was after the Napoleonic Wars. It is even too good in so far as the coming of new ability is concerned, for this intensifies competition too much, causing a really tragic difference between the prices charged by the very able who are famous, and the very able who have not yet "arrived." Also, of course, while writers on etching continue to work for etchers mainly, enough attempts cannot be made to attract house-holders into the enjoyments of etching and drypoint. Sufficient patronage, major and minor, is more important by far than too much production, for it is a great deal more difficult to get continuously.

At this point I end my introductory survey of a vast national subject. But some other information will be found in the Glossary and Index. I have received very welcome aid from other students, especially from Dr. Nazeby Harrington, Prof. Selwyn Image, Mr. Kenneth Sanderson, Mr. T. C. F. Brotchie, and Mr. Martin Hardie. But I am responsible for the preferences expressed, and for the particular thesis running through the chapters.

As usual, the illustrations have been a great anxiety from first to last.

A sufficient number could not be given in a middle-priced book, but I have managed to scheme into a general plan rather more than a hundred and fifty, by mounting photographs side by side, and then having them reproduced in sets of two, or three, or four. It is right that blockmakers should have their *minimum* sizes for blocks, and their standardized prices, which are small compared with the Victorian fees paid for woodcuts and steel engravings; but in these post-war times every increase of productive costs adds to the difficulties of art-editing. I hope the smallest block in this book will be large enough to illustrate special points. Two wee ones after Paul Sandby, for instance, show the grace and the skill and humour with which he put typical figures into landscapes, passing with ease from gipsies and fortune-telling into a garden episode among "the very genteel."

Note, too, the animated figures in a small block reproduced from Rowlandson's *World in Miniature*. How many British etchers of to-day could enliven a rapid sketch with such friendly country folk? Have we even one?

Research discovers many a welcome surprise, and the most useful research is done, not in museums, but in shops and at auctions. Research at museums resembles target-shooting, while that in shops resembles walking-up grouse over bad conditions of heather. And London has a good many shops where research is good sport. For a long time I have been privileged in these preserves, and I am properly grateful to Messrs. Fores, Ackermann, Rimell, Ramage, Parsons, Francis Edwards, F. R. Meatyard, Augustus Walker, Colnaghi, and W. T. Spencer, whose hundreds of brown-paper parcels are holiday places for any Peter Pan who cares for old prints.

INDEX AND GLOSSARY TO PART II*

(It includes a good many deceased etchers not mentioned in the text.)

Acid-fumes, when rising from a large surface of metal immersed in a strong bath for fierce biting, need much care from beginners, particularly when a room is ill-ventilated and small. Fumes from powerful nitric acid are the worst, and very bad for the nose, eyes, throat and lungs. To some constitutions they are dangerous. E. S. Lumsden's advice: If coughing begins, open the windows, breathe weak ammonia, and sip water with a little carbonate of soda in it.—Some etchers drink milk when fumes rise from chloric acid.

Acids used in Etching.—Seymour Haden's baths for zinc: (*a*) nitric acid, 25, water, 75; (*b*) hydrochloric acid, 10, chlorate of potash, 2, water, 88.—Haden's baths for copper: (*a*) nitrous acid, $33\frac{1}{3}$, water, $66\frac{2}{3}$; (*b*) hydrochloric acid, 20, chlorate of potash, 3, water, 77. Chlorate of potash is first dissolved in boiling water, the hydrochloric acid is diluted with cold water, then the two are mixed together. Haden's baths are slow and safe. Brangwyn prefers rapid mordants, sometimes employing the nitrous pure, more often either half-and-half, or a 75 p.c. strength. Temperamental feeling rules over these technical matters.—*See* Lumsden's accumulated facts.

Ackermann, Messrs., 157a New Bond Street, London, 208.

Adam, J. Denovan, R.S.A., Glasgow, 1842–Glasgow, 1896. A good many etched coppers were discovered by his family a short time ago. A few proofs have been taken from each plate; and as these etchings are really very skilful and concerned mainly with J. D. A.'s favourite cattle subjects, their recovery is important.

Adam, Robert, and John Clerk of Eldin, 109.

Addison, William G., *d.* 1904, contributed to *The Etcher*, 1883: "St. Ann's Gate, Salisbury," $5\frac{15}{16}\times7\frac{7}{8}$.

Advantages of etching over painting, 86 *et seq.*

Æsop's Fables, Barlow's etchings for, 96, 97, 98, 99, 102, 103, 109, 193.

Æsop's Fables, Bewick's woodcuts for, 193.

"Agamemnon," Haden's plate, 204, 205.

Agasse, J. L., 1767–*c.* 1849, 91.

Aikman, George W., 1830–1904, contributor in the 'eighties to *The Etcher* and *English Etchings*, architecture and landscape, 186.

Airing Prints, particularly those bound up in books, or kept in solander cases, is very useful and necessary, for it enables collectors to see the very first traces of mildew. When mildew does appear on etchings, consult the pamphlets recently published by Dr. Alexander Scott, F.R.S., of the British Museum Laboratory.

Albemarle, First Duke of, and Barlow, 94, 96.

Alexander, William, 1767–1816, 121.

Alken, Henry, London 1785–London 1851, 134.

Alken, Samuel, senior, *c.* 1750–*c.* 1825, 136.

Allan, David, Alloa 1744–Edinburgh 1796; designed and aquatinted plates for Ramsay's *Gentle Shepherd*, 1788, and etched illustrations for Raspe's *Catalogue of Tassie's Gems*, 1791. Allan, like Alick and John Runciman, received his training at the Foulis Academy, Glasgow, founded in 1753 by the Brothers Foulis, famous book printers; 83, 111, 123.

Allard, Hugo, and Barlow, 104.

Aluminium, recently attempts have been made to etch on this metal, but it seems unlikely to displace either zinc or copper.

Amber, according to George Vertue, Rembrandt varnished his plates with a ground composed of virgin wax, 1 oz., mastic $\frac{1}{2}$, and $\frac{1}{2}$ oz. of either amber or asphaltum.

Ammonia, a little whitening mixed with ammonia is a good thing for cleaning metal plates before the ground is laid. Rinse the plate under a tap, then dry it rapidly and thoroughly a few feet above a gas ring.

* *See also* Index to Part I, pp. 70–73.

Ammonium chloride, it was used in some of the earliest mordants.
Anatomy and etching, 114–118.
Anatomy of the Horse, by George Stubbs, R.A., 114–118.
Angler's Manual, by Howitt, 135.
Angling and etching, 135, 140.
Animals and etching, 80, 92, 93, 94, 95, 101, 102, 103, 114, 116, 117, 118, 119, 120, 192, 193, 194.
Ansdell, Richard, R.A., Liverpool 1815–Farnborough 1885, member of the Etching Club, 179, 182, 183, 185.
Ansted, William Alexander, exhibited at R.A. from 1888 to 1893; a few etchings in *The Portfolio*, "Dartmouth, 1893," $3\frac{1}{2}\times5\frac{3}{8}$, "On the East Lynn: Bideford and the Torridge," $9\frac{5}{8}\times6\frac{1}{2}$, 1893.
Antiquarian Etching Club, 1849–1853, to be bought in four volumes, $11\frac{3}{4}\times9$, 206.
Aquatint, a very difficult process for biting tones instead of lines, by means of which wonderfully delicate interpretations of water-colour drawings were obtained a century ago. Paul Sandby was the first Englishman to use aquatint, and he preferred a granular surface with a manly texture, unlike most of his after-comers who chose a feminine smoothness and sweetness. Dust of resin was distributed over a cleaned copper plate, then fixed to the metal by very gentle heat, which did not cause the particles to unite by melting together; then the plate was bitten, passing through phases of stopping out. When the particles of resin are very minute, grained surfaces are very soft in lightly bitten portions of a design. Mr. W. P. Robins, in his *Etching Craft*, 1922, explains how resin dust is put on with spirits of wine, but a much easier method is to rub finely powdered resin through layers of carefully chosen muslin. Legros preferred sand-grain, a variety of aquatint obtained by covering a grounded plate with sand-paper or emery-paper, and passing both together *with very light pressure* through the press, so that the grained paper may produce a dotted surface by cutting through the varnish to uncover the copper in irregular specks, into which acid will bite. The various processes of aquatint are described in detail by Lumsden's *The Art of Etching*.
Aquatint, 81, 124, 125, 128, 129, 130, 133, 137, 145, 165, 166.
Archer, John Wykeham Archer, painter, etcher, engraver and antiquarian, specially known by his drawings of old buildings in London and Edinburgh, etc., born Newcastle-on-Tyne 1808, *d.* Kentish Town, London, 1864.
Architecture and etching, 81, 109, 131, 161, 162, 163, 164, 165, 166, 167, 168.
Art in relation to types of society, 81, 87, 167, 173, 193.
Art of Graveing and Etching, by William Faithorne, 1662. *See* Faithorne.
Art Journal, The, 172, 175.
Artistic patriotism, 3–12, 77–91.
Ashley, Alfred, engraver and etcher, mid XIX century, published a book on burin-work in 1849; poor in figures, only moderately good in landscapes.
Ashmolean Museum, 104.
Asphaltum (or bitumen). *See* bitumen.
Atkinson, James Augustus, 1775–after 1833. His two books should be collected. 1804: *A Picturesque Representation of the Manners, Customs, and Amusements of the Russians*. 1807: A similar work on Great Britain, from which I give in small blocks two typical examples; 122, 133, 137.
Axel Haig, 186.
Aylesford, Earl of, 1751–1812, 81, 111, 152, 190. *See Print Collector's Quarterly*, October, 1924. Aylesford had a great fondness for primitive cottages. His plate of Kenilworth Castle, $9\frac{13}{16}\times6\frac{9}{16}$, should be contrasted with Cuitt's work.

Bad printing and early British etching; a very important fact which critics generally fail to consider fairly. They look at old British bitten work and say: "These fellows didn't understand etching; they had no *feeling* for its qualities, and wished their proofs and prints to look like cleanly printed nice engravings." These critics forget that when an edition of Whistler's Thames plates was printed by a man accustomed to print for engravers, they lost most of their value as etchings. In Britain the art of printing from etched plates was not studied by specialist printers till engraving was demoded by photography and process blocks. Only an etcher here and there could afford to have a press of his own because the sale of etchings in Britain generally failed financially. Etchers of to-day would cut

poor figures if they were printed in the old engraved manner.
Bailey, George, of Derby, active in the movement of etching forty years ago, published 12 plates in a wrapper in 1890, 11½×9, *Illustrations designed for Some Old Families*. Published also in wrapper, 15½×11¾, *Six Etchings of Ye Antient Commandery . . . in ye Cittie of Worcester*.
Baillie, Captain William, etcher and engraver, Ireland, London, 1723–1810, 83, 111.
Baird, N. H. J., his portfolio of 24 plates, *Picturesque Antiquities of Exeter*, no date.
Baker, Oliver, R.E., 187
Baker, Samuel Henry, R.E., 1824–1909, landscapist, 187. Contributed to *English Etchings* from 1881 to 1885, both landscape and architecture.
Ball, Wilfrid, R.E., 1853–1913, 186. *See The Studio*, vol. xvi.
Barlow, Francis, earliest English etcher of original influence, *c.* 1626–*c.* 1703, 80, 81, 82, 89, 92, 95, 98, 99, 100, 101, 102, 103, 104, 106, 107, 108, 109, 110, 123, 125, 126, 138, 168, 190, 192, 193, 194, 197.
Barry, James, expelled from R.A. in 1799, Ireland, Italy, London, 1741–1806, painter, etcher and engraver, 111.
Barwell, F., member of the Junior Etching Club, 1858–1862, 180.
Bayes, A. W., R.E., painter and etcher, *b.* Todmorton, 1831, very energetic in the movements of the 'eighties and later, landscape, portraiture, architecture, 187.
Beckford's *Thoughts on Hunting*, 137.
Beckham, George, etcher and engraver, London, *d.* 1769, 111.
Beethoven, 154.
Behn, Aphara, 1640–1689, and Francis Barlow, 98, 99.
Bell, John, 1811–1895, member of the Etching Club, 176.
Bell, J. Munro, contributed to *The Etcher* in 1883.
Bénédite, Léonce, the late, 148.
Benlowes, Edward, *d.* 1676, and Francis Barlow, 92, 93, 94, 95, 96, 108, 123.
Benson, Frank, contemporary American etcher, *b.* 1862, a very gracious and excellent student of birds, 193.
Bentley, Alfred, R.E., *d.* 1923, 190, 207.
Bewick, Thomas, 1753–1828, a few etchings for Matthew Consett's *Tour through Sweden, Swedish Lapland, Finland and Denmark*, 100, 101, 102, 129, 138, 139, 193.
Bigg, William Redmore, R.A., 1753–1828, 141, 181.
Binyon, Laurence, poet and art-critic, 159.
Birds and etching, 80, 92, 93, 94, 95, 101, 102, 103, 106, 107, 108, 192, 193, 194.
Birket Foster. *See* Foster.
Blake, Robert, Norwich school, 149, 150.
Blake, William, etcher and engraver, mixed methods, 1757–1827, 111, 120, 183, 184, 190.
Blampied, E., contemporary etcher, born in Jersey, 1886, 193.
Blankets, four or five, used in printing between the paper on an inked plate and the upper roller of the press. They must be soft and elastic, for when they are allowed to become hard their pressure on the damp paper is much too heavy, causing it to adhere overmuch to the metal plate. Then a proof cannot be removed from the plate in a good condition. E. S. Lumsden has original and excellent remarks on the use of blankets.
Blome's *Gentleman's Recreation*, for which Barlow designed sporting subjects and Griffier and Yeates made plates, 103, 104.
Boardman-Wright, H., 1888–1915, 207.
Body-snatching and etching, 116.
Bone, Muirhead, contemporary Scots etcher, *b.* 1876, 190.
Bonington, R. P., 1801–1828, 169, 191.
Books of English Etchings, 93, 95, 103, 107, 114, 118, 121, 122, 123, 126, 127, 130, 131, 132, 133, 134, 137, 141, 142, 145 *et seq.*, 151, 160, 161, 163, 164, 165, 166, 167, 168, 174, 175, 177, 178, 179, 180, 181, 185, 187, 192.
" Booming " artists, 140.
Borrow, William H., marine studies in the movement of the 'eighties, 187, 199. *See English Etchings*, vols. iii, v, vi, and vii.
Bowerley, Amelia B., A.R.E., *d.* 1916, 207.
Bracquemond, Félix, 1833–1914, 108.
Brandard, E. M. *See English Etchings*, vols. vii and viii.
Brandard, E. P., 187. *See The Portfolio*, 1882.
Brangwyn, Frank, R.A., 134, 159, 190, 200.
Brass, the metal, has been used in etching.
Bretherton, Charles, *c.* 1760–1783.
Bretherton, James, *fl.* 1770–1790, 85.
Brightwell, Lucy, Norwich school, 1811–1875, 150.
British etching, its beginning, 77, 80.
British Museum, 94, 100, 104, 114, 136, 138, 139, 142, 146, 149, 150, 171.
Brotchie, T. C. F., 207.

Browne, Hablôt K. ("Phiz"), illustrative etcher, London, 1815–1882, 89, 156. *See* D. Croal Thomson's excellent book on his Life and Labours, 1884. Even the large paper edition, 200 copies, has unaccountably lost value, the present catalogued price being 30 shillings, much too low.

Buckler, John, etching, aquatint, and architecture, Isle of Wight 1770–London 1851, 166.

Buckman, Edwin. *See English Etchings*, vols. ii, iii, iv, and v, 1882–1885.

Bunbury, Henry William, 1750–1811, 85.

Bunyan, John, 1628–1688, 94, 102, 107.

Burgess, Walter W., R.E., very active in the movement of the 'eighties, his 12 plates on *Cathedrals and Cathedral Towns of England and Wales*, appearing in 1887, portfolio $22\frac{3}{4}\times16\frac{1}{2}$, with etchings $7\frac{7}{8}\times10\frac{7}{8}$. His plates of London Inns of Court, dating from 1903 and 1906, are popular in appeal, unlike the austere and aloof authority of Coney's best work; 166, 167, 186.

Burin-work, often employed in retouches on etched plates, because a graver cuts out the metal leaving no burr, unlike drypointing. There is burin-work, for instance, in E. W. Cooke's plates of Old and New London Bridges, and here and there in Coney's architectural studies in great organic line.

Burlington Magazine, 134.

Burnet, John, painter, author, etcher and engraver, Edinburgh, 1784–1868. His work in all its variety is worth much attention. His "View on the Thames," long given by mistake to Geddes, is a very good drypoint, for instance. The Rembrandt influence within it recalls to mind one of Burnet's books, *Rembrandt and His Works*, published 1849. Burnet experimented often in drypoint, generally influenced by Rembrandt.

Burty, Philippe, and Haden, 203.

Bury, Viscount, afterwards Earl of Albemarle, 1832–1894, member of the Junior Etching Club, 1858–1862, 180.

"Buying appreciation, A," an appreciation that buys works of art, needs public encouragement, 86, 87, 157.

Cadart, Parisian publisher of etchings, 203.

Calcott, Sir Augustus Wall, R.A., 1779–1844, etched now and then.

Caldecott, Randolph, 1846–1886, a few etchings, two of which are Breton subjects: "A Peasant at Quimperlé," $5\frac{7}{8}\times4\frac{1}{2}$, and "A Peasant at St. Brieuc," $7\frac{7}{16}\times5$, 203.

Calderon, Philip H., R.A., 1833–1898, one plate for the Etching Club, 1879, "Toujours fidèle," 8×6, 179.

Callot, J., French etcher, 1592–1635, 122, 123.

Cameron, Sir David Y., R.A., living etcher and painter, *b.* 1865, 144, 187, 190, 194, 197, 198.

Carpenter, William Hookham, 1792–1866, an occasional etcher of portraits. One of himself, $9\times5\frac{15}{16}$, is dated 1847, and one of William Smith, F.S.A., $9\frac{1}{8}\times5\frac{15}{16}$, was signed in 1858. His wife's portrait, 9×6, is undated.

Carrick, J. M., member of the Junior Etching Club, 180.

Casteels, Peter, Antwerp, England, 1684–1749, 107.

Castle, H., contributor to *English Etchings*, London architecture, large prints, 1882–1883.

Cave, Henry, 1780–1836, 164.

Cave, Robert Haynes, contributed to *The Portfolio* in 1873.

Chalon, John, Amsterdam, London, 1738–1795, 111, 123.

Chalon, J. H., at present a mystery, 122, 123.

Chalon, H. B., 1770–1849, 123.

Chalon, J. J., R.A., *c.* 1778–1854, 123.

Chapman, John, engraver and etcher, London, *fl.* 1772–1816.

Charles, William, etcher and engraver, Scotland, New York, Philadelphia, *fl.* 1801–1820.

Charles the First, of England, 80.

Charles the Second, of England, 80, 105, 106.

Charlton, Edward William, A.R.E. *See The Studio*, vol. vii.

Chattock, Richard Samuel, R.E., 1825–1906, very active and helpful in the movement of the 'seventies and 'eighties. His fourteen plates of Wensleydale date from MDCCCLXXII; his *Practical Notes on Etching*, from 1883; 186, 187, 192.

Clark, J., member of the Junior Etching Club, 180.

Clark, Joseph Benwell, living painter and etcher, *b.* 1857, active in the movement of the 'eighties, 77, 187.

Clark, J. H., his twenty-four plates, coloured, etching and aquatint, illustrating *Don Quixote*, were published in 1819, price 30s. Average size $8\frac{1}{8}\times5\frac{1}{2}$.

Claude Gellée (de Lorain), 1600–1682, 108, 121, 122, 126, 128.
Clayton, J. N., member of the Junior Etching Club, 180.
Clements, James, collaborating with John Pitman, etched a plate which J. Gleadale aquatinted of the championship fight between Spring and Langan upon Worcester Race Course, January 7th, 1824. The print was published March 22nd, 1824, $13\frac{1}{10} \times 22\frac{9}{10}$.
Clerk of Eldin, John, Scots etcher and naval strategist, 1728–1812. Some of the topographical plates have great historic value because their country scenes have been transformed into miles of streets, 82, 108, 111, 122, 124, 128, 162, 190.
Cole, Sir Henry, K.C.B., amateur etcher and student of architecture, 1808–1882. *Unpublished Amateur Etchings*, South Kensington, 1860–1866. Two series, the first with ten plates, the second with twenty-eight, all on India paper.
Cole, J. Foxcroft, 1838–1892, contributed to *The Etcher*, 1882.
Collet, J., *c.* 1725–1780, etcher, satirist and caricaturist, 83, 111.
Collins, Charles, English painter of birds, 1680–1744, 101, 111.
Collins, J., and Barlow, 104.
Collins, William, R.A., 1788–1847, published in 1843, six plates of seaside studies, the largest of which, "Buying Fish," measured $8\frac{15}{16} \times 10\frac{15}{16}$, 199, 201.
Colnaghi, Messrs., Bond Street, London, 208.
Colour of ink. A very useful rule to remember is that brown inks weaken the value of deeply bitten work and heighten the value of delicate biting. Paul Sandby printed many plates in both greyish black and warm brown, experimenting steadily, and much is to be learnt by studying the impressions. *See also* E. S. Lumsden on ink in its relation to colour and colours: most valuable. Yet there is a Brangwyn brown—1 part burnt sienna, two parts of sonorous black, and a trace of raw sienna to give translucency—that suits richly inked plates with deep biting. Raw umber, with its greeny tint, is often better than burnt umber in the making of brown.
Compleat Angler, The, 80, 98, 107.
"Compleat Angler, The," Haden's plate, 195.
Coney, John, 1786–1833, 164, 165. Through about fourteen years he helped to illustrate with fine plates an edition of Dugdale's *Monasticon*, edited by Sir Henry Ellis. A master of organic line in large etchings of Gothic buildings mainly; but his heart was broken by neglect, and he died in poverty before his great gifts had achieved their full ease of expression in finely bitten lines. His *Ancient Cathedrals, Hôtels de Ville, and Other Public Buildings in France, Holland, Germany, and Italy*, published in 1832 by Moon, Boys, and Graves, of Pall Mall, has 32 plates with the average size 20×16; title and brief descriptive text is in English and French. Twenty-four plates were issued in parts, 4 in January, 1829; 4 in July, 1829; 4 in December, 1829; 4 in January, 1830; 4 in April, 1830; 4 in August, 1830; 4 in June, 1831; and 4 in June, 1832.—Bohn bought the whole stock and issued a new edition in 1842, without text, and with plates folded down the middle. Recently I bought a copy for only 38 shillings! How the British people value their etchers of genius! Dr. Harrington's copy cost 50 shillings. Coney's 8 views of Warwick Castle date from 1815; his final work appeared in *The Architectural Beauties of Continental Europe*, 28 large plates and 56 vignettes.
Constable, John, R.A., 1776–1837, a few etchings, 203.
Cooke, Edward William, R.A., 1811–1880, painter, etcher, great student of plants and flowers, and F.R.S. In his eighteenth year he published *Fifty Plates of Shipping and Craft*, surprisingly varied in subject and ably handled, but harmed by a printer accustomed to vignette engraving. *Views of Old and New London Bridges*, with notes by Rennie, were brought out when young Cooke was twenty-two; a very clever mingling of etching with burin-work, 12 large plates, all of historic value, 82, 168, 199, 200, 201.
Cooper, Abraham, R.A., 1787–1868, a few etchings, 192.
Cooper, T. George, contributed to *The Etcher*, sheep, cattle, etc.
Cooper, Richard, junior, etching and engraving, London, Italy, *c.* 1740–after 1814, 111, 121.
Cooper, W. J., contributed to *The Etcher*.
Cope, Charles West, R.A., R.E., 1811–1890, member of the Etching Club, 173, 185.

Copper, the metal preferred by a great many etchers.
Corot, J. B. C., painter and etcher, 1796–1875, 157.
Cotman, John J., a few etchings, 1814–1878, 150.
Cotman, John Sell, 1782–1842, 78, 138, 143, 144, 149, 150, 158, 159–168, 191, 203.
Cotman, Miles Edmund, 1811–1858, 150, 168, 201.
Country life, 80, 81, 92, 94, 96, 110, 124, 129, 131, 137, 145, 162, 193.
Cox, David, soft-ground etchings, 1783–1859, 138, 141, 154, 165, 170, 176, 191.
Cozens, Alexander, *fl.* between 1746–1786, etching and aquatint. *See Print Collector's Quarterly*, April, 1821.
Cradock, Marmaduke, *c.* 1660–1717, 80, 107.
Craft, Percy R., contributor to *English Etchings*, 1882–1885.
Craig, William Marshall, worked from 1788–1827, published in 1807 *Sports of Love, in Six Etchings*, with etched title, in volume $12\frac{3}{4}\times10$, the plates of cupids $10\frac{1}{2}\times8\frac{1}{2}$.
Cramp, V., two plates for *English Etchings*, 1884–1885.
Crawford, Susan, A.R.E., of Glasgow, *d.* 1918, 207.
Creswick, Thomas, R.A., 1811–1869, member of the Etching Club, 190.
Cristall, Joshua, 1767–1847, 127.
Crombie, Benjamin William, Edinburgh 1803–1847. A series of etched plates, *Men of Modern Athens*, 1839–1851; republished 1884.
Crome, F. J., copies after old prints mainly, 150.
Crome, John, "Old Crome," 1768–1821, 138, 143, 149, 150, 153, 154, 156, 157, 158, 191, 203.
Crome, J. B., 1793–1842, a poor etcher, 150, 155.
Cromwell's period, 80.
Cruikshank, George, illustrative and satirical etcher, 1792–1878. G. W. Reid's Catalogue, 1871. *See also* W. Hamilton, 1878; W. B. Jerrold, 1882; and R. J. H. Douglas, 1903; 86, 89, 173, 177, 182, 191.
Cruikshank, Isaac, Leith *c.* 1756–London *c.* 1811, coloured etchings, 111.
Cruikshank, J. Robert, 1789–1856. Coloured etchings, daudies and "daudyzettes," etc.
Cuitt, George, jun., 1779–1854, follower of Piranesi; his published work extends from 1810 to 1834, improving continuously; at first too uniformly deep in biting. A good many of the later plates are very well bitten, full of light and air, and very rich in colour. A genuine passion for historic architecture, including the subtle qualities of weathered age in worn surface textures of different stones. Published his collected works in 1848 under the title *Wanderings and Pencillings among the Ruins of Olden Times*, 152, 164, 165.
"Curious neatness," a phrase by Francis Barlow, 99.
Currie, Robert, contributor of nine plates to *English Etchings*, mostly Scottish, the last one being "A Group of Herons on the Earn, Perthshire," 1885, $6\frac{1}{4}\times9\frac{1}{4}$, 187.
Custom and Art, 120, 137.

Dalgliesh, T. Irving, R.E., two plates of "Walberswick" in *The Etcher*, 1881 and 1885.
Dalgliesh, W., two plates in *English Etchings*, 1884–1885.
Dalziel Brothers, artists and wood-engravers, 174.
Damping paper for printing. Beginners should have competent lessons, paying little attention to the advice given in books. A good printer needs a thorough knowledge of papers old and new, and of other things also that printed advice cannot impart. Printed advice from experts becomes useful as soon as a student has learned much by careful practice under good teachers.
Daniell, Rev. Edward Thomas, Norwich school, 1804–1842. A portrait of this very notable man, by John Linnell, was exhibited at the Royal Academy in 1836; 149, 150, 155, 171, 190, 191.
Daniell, Samuel, *c.* 1775–Ceylon 1811, etched at times.
Daniell, Thomas, R.A., 1749–1840, 111, 121, 191, 201.
Daniell, William, R.A., 1769–1837, aquatint and etching, important to all students of landscape and architecture; among our early Orientalists, like his uncle, Thomas Daniell, R.A.; 166, 191.
Dankers, J., and Barlow, 104.
Davis, E., member of Société des Aqua-Fortistes in 1866–1867. *See* his "Le Repas des Enfants," $7\frac{5}{8}\times5\frac{7}{8}$.
Dawson, Alfred, pretty frequent contributor to *The Portfolio* from 1884 to 1892, landscape and architecture, 187.
Dawson Turner and Cotman, 161.

Day, Ellen, Norwich school, architectural etchings, 1838, 152.
Deakin, A., contributed twice to *English Etchings*, 1881–1883.
Delamotte, William, 1780–1863, aquatinter and etcher. I place one of his earlier studies of trees in soft-ground etching side by side with old Crome's "Cringleford Bridge"; 152, 170, 190.
Delâtre, XIX-century printer of etchings, 87, 138, 203.
De Loutherbourg, Philip J., R.A., painter and occasional etcher, 1740–1812, 199.
Deserted Village, The, Goldsmith's, and the Etching Club, 174, 175, 176, 177, 178.
Design always better than "composition."
Detmold, the twin brothers, Maurice, 1883–1908, 194.
Deuchar, David, Scottish pioneer in etching, laboured but sincere; friend of Raeburn; *b.* 1743; *d.* 1808. In 1788 he published a series of etched plates of Holbein's "Dance of Death"; and in 1803: *Etchings, chiefly from the Dutch and Flemish Schools;* 83, 111, 122, 123, 169.
De Wilde, Samuel, painter and etcher, portraitist, Holland, London, 1748–1832, 111, 121.
Dewint, Peter, 1784–1849, 138, 141.
Diamond-points, too much employed in earlier times for ruling lines in skies, a bad practice; frequently used for drypointing.
Dicksee, Herbert, R.E., contributed once to *The Etcher*, 1883, and four times to *The Portfolio*, vols. xxi, xxii, xxiii, and xxiv, 1893; 186.
Dictionary of National Biography, 137, 171.
Dighton, Richard, etcher, etc., *fl.* 1800–1827.
Dighton, William, etcher, etc., 1752–1812.
Distribution of etchings a very heavy tax on their production and therefore in need of untiring attention and improvement, 87, 88, 90, 91, 204, 205.
Dixon, Robert, 1780–1815, his etched views of Norfolk date from 1810, 149, 150, 151, 152.
Dobie, J., contributed to *The Portfolio*, vol. xiii, "Fishing-boats at Hastings," $7\frac{5}{8}\times11$.
Dobson, William, XVII century, 111.
Dodd, George, published in 1808 an etching of an "Intended Strand Bridge near Somerset House," 1350 feet long, with nine arches, all of the same width.
Dodd, Thomas, an old authority on prints, 95, 96.
Downard, E. N., active during the 'eighties.
Drypoint, 117, 118, 131, 149, 169, 171, 188, 194.
Dudley, Thomas, London, Portugal, *c.* 1634–*c.* 1679, 99, 110.
Duncan, Thomas, R.S.A., A.R.A., 1807–1845, 123.
Dutch mordant: dissolve 20 grammes of potassium chlorate in 880 grammes of hot water. Allow it to cool, then pour it into a bottle having a glass stopper, and add 100 grammes of pure hydrochloric acid. As this bath is a mild one, it should be heated to about 80° Fahr. when a rapid action is needed.
Dyce, William, R.A., Scottish painter and etcher, not yet valued enough, 1806–1864. His drypoints are very fine. A set of eight, about four years ago (1922), were excellently printed by Muirhead Bone, 156, 190.

Eagles and Francis Barlow, 96, 98, 106.
Earlom, Richard, engraver and etcher, London 1743–1822, 111, 121.
East, Sir Alfred, R.A., painter and etcher, 1849–1913.
Edwards, Edward, A.R.A., painter and etcher, 1738–1806, 111, 121; published in 1790 a collection of fifty-two etched *Views and Studies after Nature, with Other Subjects*, joining the landscape movement in etching which Paul Sandby had carried on from Barlow and Place. Examples: "Near Edminton, Middlesex, 1785," $4\frac{1}{2}\times6\frac{1}{16}$; "Near Chigwell Row, Essex, 1785," $4\frac{7}{16}\times6\frac{1}{4}$; "In the South Dean, Castle Eden, 1785," $4\frac{3}{4}\times7$; "At Hornsey Wood, Middlesex, 1786," 7×9; "At Chelsea Reach, 1786," 7×9; and a composition with a winding road and a lonely traveller; a tower in the distance; and in front, a woman and child seated beneath a tree. A large plate, $9\frac{3}{8}\times11\frac{7}{8}$.
Edwards, Edwin, London, 1823–1879, a prolific etcher of landscapes and English inns, 186, 201, 202. *See* Thibaudeau's Catalogue.
Edwards, Francis, High Street, Marylebone, London, 208.
Edwards, W. C., of Norwich, 153, 154.
Elias, Annette, contributed to *English Etchings*, 1881–1882.
Ellis, Tristram, J., R.E., published in 1879, *Twelve Etchings of the Principal Views and Places of Interest in Cyprus*. His *Six Etchings . . . in Kensington Gardens and Hyde Park*, with plates $10\times14\frac{3}{4}$, date from 1882.

Encyclopædia Britannica, 148.
English Etchings, a monthly publication from 1881 to 1888, then a quarterly till 1891, when it died, after bringing out 246 original etchings by English artists, 77, 90, 181, 186, 187, 206.
"English Pastoral," 81, 124, 126, 127.
Etcher, The, a magazine for the Etched Work of Artists, which lived from 1879 to 1883, publishing five volumes, 15×11, and 154 plates; 77, 90, 180, 186, 206, 207.
Etchers and Etching, Joseph Pennell's book.
Etching Club, The, its members and their books, 172–179, 206.
Etching Club, its attitude towards biting, 175; finance, 172; and printing, 172; general, 77, 133, 141, 172–189, 206.
Etching Club, The Antiquarian. *See under* Antiquarian.
Etching Club, Junior. *See under* Junior.
Etching and Etchers, Gilbert Hamerton's book, 180.
Etchings and Animals, 80, 92, 93, 94, 95, 101, 102, 103, 114, 116, 117, 118, 119, 120, 192, 193.
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Etchings and the Sea, 81, 121, 122, 126, 131, 166, 169, 173.
Etchings and Trees, 153, 154, 170, 195, 196.
Etchings, S. R. Koehler's book, 1885.
Etchings, Wedmore's book, 1911.
Etchings published in tiny editions, not good for etchers and the public, 87, 88, 89.
Eve, George William, R.E., *d.* 1915, master of book-plate design.
Evelyn, John, 92, 96, 97.
Evershed, Arthur, R.E., 1836–1919, a busy worker from 1872, 186, 192.
Every, S. F., *Etchings of Tong Church and Monuments, Shropshire*, in volume $14\frac{3}{4}\times10\frac{1}{2}$, 22 plates, including title. No date.

Fagan, Louis, 1846–1903, 114. *See XII Etchings by L. F.*, souvenir of Italy, 1873, paper wrapper, 22×15. Some later plates.
Fanshawe, Catherine Maria, 1765–1835, charming in such soft-ground plates as the Country Boy, showing the blended influences of Gainsborough and Morland. *See* Memorials of her, Poems, Etchings, etc., 1865.
Farren, Robert and M., very active in the movement of the 'eighties, contributing to *The Etcher* and *The Oxford Almanack*, and bringing out three publications. 1. *A Round of Melodies*, drawn and etched by them, Cambridge 1882, in volume $10\frac{1}{2}\times16$, title and 24 plates. 2. *The Birds of Aristophanes, as performed by members of the University at the Theatre Royal, Cambridge, November*, 1883; in volume $12\frac{1}{2}\times18\frac{1}{4}$, 11 plates and title. 3. *The Battle Ground of the Eights in* 1884, in volume 13×18, with nine plates 6×8.
Farrer, Henry, contributed once to *The Etcher*, 1882.
Fearnley, Thomas, 1802–1842, early member of the Etching Club, contributing two plates to "Etch'd Thoughts," 1844: "Woody Scene," $3\frac{3}{16}\times3\frac{1}{2}$, and "Norwegian Scenery," $4\frac{11}{16}\times6\frac{1}{4}$.
Feather, use of the; some etchers prefer to distribute their acid solution over their plates with a feather, finding it a better way of giving enough variety to their bitten work. Thus Frank Benson, the distinguished American etcher of birds, gave up the bath long ago, and flows his mordant on a plate where he wants it with a feather or brush. *See* E. S. Lumsden's book, p. 328.
Ferguson, William Gouw, Scots painter, died about 1690, 80.
Ferrier, George Straton, painter and etcher, contributed four marines to *The Portfolio* in 1879.
Finnie, John, R.E., of the Liverpool school, 1829–1907. He etched about 40 or 50 plates. They were never published. Some of them are excellent. Dr. Harrington has a cream set.
Fitzgerald, Lord Gerald, 1821–1886, member of the Junior Etching Club, contributing three plates in 1858, and three in 1862, 180.
Flight of birds in etching, 107, 108.
Forbes, Elizabeth Adela, 1859–1912, 207.
Ford, Richard and Harriet, 1822–1825, 26 etchings on 24 plates, mainly copies of Parmigiano. Present price, Francis Edwards, 3 guineas.
Fores, Messrs., 41, Piccadilly, London, 208.
Foster, Myles Birket, 1825–1899, 79, 177, 185.
Frankland, Sir Robert, Bart., 1784–1849, a set of six etched fox-hunting plates published in 1811, $11\times7\frac{1}{2}$, with wide margins.
Frost, William Edward, R.A., 1810–1877, member of the Etching Club, 179.
Fumes, acid. *See* Acid-fumes.

G., J. E., and H. P. G. "Milton's Penseroso." Designed by J. E. G. Edited by J. E. G. and H. P. G. Thirteen pages of etched script and plates, in volume, 1844, 17½×12. *Victoria and Albert Museum.*
Gainsborough, Thomas, R.A., 1727–1788, 78, 81, 82, 89, 105, 106, 111, 125, 126, 127, 128, 195, 196.
Gale, William, 1823–?, 186; member of the Junior Etching Club, contributing four plates, one of which is a portrait study of William Etty, R.A., in the Life School of the Royal Academy.
Gardner, Daniel, *d.* 1805, aged 55. Only one etching by him is known. It is dated 1778 in reversed figures, and was thus etched when he was twenty. A half-length portrait of Philip Egerton of Oulton, a peculiar, subtle, porcine face and person, turned towards the right, and clasping with his left hand a garden tool for weeding; landscape background, 5½×4. *See* Dr. G. C. Williamson's *Daniel Gardner*, 1921: London, John Jane.
Garrard, George, A.R.A., 1760–1826, 111, 121.
Gaultier, Jules de, and *paysage sans l'homme*, 197, 198.
Gaywood, Richard, XVII century, 80, 94, 96, 97, 125, 168.
Geddes, Andrew, A.R.A., Scots painter and etcher, portraiture and landscape, 1783–1844, 122, 124, 149, 155, 190, 202, 203.
Geikie, Walter, Scots painter and humorous etcher, 1795–1837. His 42 etched plates, in volume 11×9, illustrative of Scottish life and character, are entertaining. Geikie was deaf and dumb, 123, 191.
Genius always androgynous, 124, 126, 188.
George, Sir Ernest, R.A., architect, water-colour painter, and etcher, 1839–1922, 166, 167, 187, 192.
Gethin, the late P. F., 207.
Gibson, Patrick, Edinburgh, 1782–Dollar, 1829. *Etchings of Select Views in Edinburgh*, 1818.
Gilbey, the late Sir Walter, 113.
Gillray, James, satire and caricature, etching and engraving, 1757–1815. *See* T. Wright and R. H. Evans, who do justice to that which is best in his ungoverned genius. A great political and social influence, 82, 86, 111, 132, 133, 134, 181.
Gilpin, Sawrey, R.A., 1733–1807: a few notable etchings, including a small book of horses, and a set of oxen, cows, etc.; 121, 190, 191.
Girling, Edmund, Norwich school, 151.
Girling, Richard, Norwich school, 151.
Girtin, Thomas, and his Paris views, 128, 143, 145, 146, 147, 148, 169.
Girtin and Turner, 143.
Goff, Colonel Robert Charles, R.E., important amateur etcher, 1837–1922, 152, 191.
"Golden Eagle, The," and Barlow, 96, 98.
Goldsmith's *Deserted Village*, and the Etching Club, 174, 178.
Good Words, a magazine, 181.
Goulding, Frederick, excellent printer of etchings, 87, 88, 138, 141, 168, 199, 205.
Goulding, Frederick, junior, contributed twice to *The Etcher* in 1880 and 1883.
Graver, or burin, frequently used to retouch etchings, because it raises no burr.
Green, Benjamin, engraving and etching, *c.* 1736–*c.* 1800, London views, as in his plates of Cannonbury House.
Green, William, his 40 plates of views in the Lake District, etching and aquatint austerely coloured, date from 1822, and have much true feeling and varied observation, 111, 187.
Greig, J., worked after Prout, 166.
Gribelin, S., XVII century, came to England from France in 1680; died in London 1733, 104.
Griffier, Jan, landscapist and etcher, died in London 1718, 104, 106.
Grose, Francis, his contempt for home-bred English art, 128.

Haden, Sir Francis Seymour, P.R.E., surgeon and great landscape etcher, London, Woodcote, 1818–1910, 87, 88, 109, 152, 157, 173, 177, 179, 180, 185, 187, 188, 190–208.
Haden and Angling, 194, 195.
Haden and marines, 197, 198, 199, 200, 201.
Haden's Ninety-two Years, 190–208.
Haig, Axel Herman, R.E., etcher of cathedrals, etc. *See* E. A. Armstrong's Catalogue of his Prints, etc., 1903–1921.
Hake, Henry M., on Francis Place, 104.
Halfpenny, Joseph, son of an Archbishop of York, and at first a house painter, then known as a very careful etcher of old architecture, *b.* 1748, *d.* 1811. *Gothic Ornaments in the Cathedral Church of York*, 105 plates, with brief descriptive and historical notes, very valuable to all earnest students of Gothic. *Fragmenta Vetusta or The Remains of Ancient Buildings in York*,

1807, 33 etched plates, sincere, but showing far too much elaboration, 105, 163.
Hall, Edward, contributed to *The Portfolio* in 1884–1885.
Hall, Samuel Carter, 1800–1889, 172, 175, 176.
Halliday, M. F., member of the Junior Etching Club.
Hamerton, Philip Gilbert, Hon. R.E., critic and art-editor, 1834–1894, 157, 180, 181, 182, 186, 187.
Hamerton and Haden, 195, 202, 204.
Hamerton and the Etching Club, 181.
Hamerton and *The Portfolio*, 181, 182.
Hardie, Martin, R.E., 173, 182, 200, 207.
Hardwicke, Lord, and Gainsborough, 126.
Hardy, Heywood, R.E., contributed animal studies to *The Portfolio*, 1881 and 1885, 187.
Harraden, J. B., one of Girtin's aquatinters, 146.
Harrington, Dr. H. Nazeby, author of the Haden Catalogue, etc., student and collector of etchings, 88, 122, 188, 194, 202, 205, 207.
Hartley, Alfred, R.E., contributed to *English Etchings*, vol. vi, 1885–1886.
Hartley, Harold, collector and connoisseur, 186, 206.
Hatton, Brian, *b.* 1887. Killed in action at Oghratina in 1916. This young painter of genius had just begun to etch when the war began. Fine promise in his four unpublished plates of country life.
Hawksworth, Miss Frances, pupil of Prout, 166.
Hay, James Hamilton, of the Liverpool school, born at Birkenhead, December 6th, 1874, died at Heswall, Cheshire, October 7th, 1916. Very promising as etcher and drypointist. Examples: "Maude Quilliam," "Beatrix Burne," "Lime Street Station, Liverpool," "Tongham Water Tower," "New Lion, British Museum," "The Serpentine," "Castle's Yard, Vauxhall," "Dark Arch, Runcorn," "Hamilton Hay," and "Runcorn Bridge and Manchester Ship Canal."
Hayter, Sir George, painter and etcher, 1792–1871. His earliest plate—"The Prophet Ezra"—was signed in 1815; an impression at the Victoria and Albert Museum has a note on it to say that it represents "my 5th picture in oils on quitting miniature painting. This picture obtained the premium of 200 gs. at the British Gallery and was purchased by Richd Payne Knight Esq."
Hazard, James, etcher, 1748–1787, 111.
Hemy, Napier, R.A., 199.
Henderson, C. Cooper, sporting artist, *c.* 1800. *Road Scrapings*, etched wrapper and 12 plates, 18×11¾, London 1840.
Henderson, John, and Girtin, 144.
Herbert, John Rogers, R.A., 1810–1890, contributed once to the Etching Club: "The Day after the Battle," 4 1/16×6.
Herkomer, Sir Hubert von, R.A., Bavaria 1849–Bushey 1914, 89, 187.
Heseltine, John Postle, R.E., 1843–, contributed to *The Portfolio* in 1871, member of the Etching Club in 1879, and aided *The Etcher* from 1879 to 1882, 179, 186.
Hills, Robert, important etcher of animals, 1769–1844, 82, 89, 127, 133, 134, 137, 138, 139, 190, 192.
Hind, Professor A. M., his very valuable *Short History of Engraving and Etching*, 168.
Hodgson, John Evan, R.A., R.E., 1831–1895, contributed once to the Etching Club, 1879, and once to *The Etcher*, 1880, "A Three-Decker at her Last Moorings," 5 5/16×7⅞, 179.
Hogarth, William, painter, etcher and engraver, 1697–1764, 82, 83, 84, 85, 105, 108, 111, 119, 120, 125.
Hogarth and a practical joke, 83–85.
Hole, William B., R.S.A., R.E., Scots painter and etcher, original and reproductive, 1846–1907, 187.
Holl, Frank, R.A., Hon. R.E., 1845–1888.
Hollar, 94, 96, 97, 99, 100, 102, 103, 104, 108, 109, 168, 190.
Holloway, Charles Edward, R.E., 1838–1897, contributed to *The Etcher*, in 1883: "Off Gravesend," 7×10¾.
Holroyd, Sir Charles, R.E., 1861–1917, 190.
Hondius, Abraham, XVII century, 80.
Hook, James Clarke, R.A., H.R.E., 1819–1907, 179, 185, 191.
Hooker, Sir W. J., Norwich school, 151.
Hooker, Lady, Norwich school, 151.
Horsley, John Callcott, R.A., earnest member of the Etching Club, *b.* 1817, *d.* 1903, 177, 179, 191.
Horsnell, 2nd Lieut., killed in action June 3rd, 1916.
How to make etching popular, 87, 88, 90.
Howitt, Samuel, sporting artist and landscapist, a prolific etcher, *c.* 1765–1822, 89, 132, 133, 134, 135, 136, 138, 142, 193.
Hudson, Thomas, 1701–1779, 83, 84, 85.
Hughes, Miss Myra K., A.R.E., *d.* 1918, 207.

Hunt, S. V., Norwich school, 151.
Hunt, William Holman, painter and etcher, 1827–1910, 179, 182, 183, 184, 185, 192.
Hunt, W. Howes, Norwich school, 151.
Hunter, Colin, A.R.A., R.E., Scots painter and etcher, 1841–1904, virile and entertaining, 187.
Huson, Thomas, R.I. and R.E., painter and etcher, *b.* 1844, contributed to *The Etcher* four times, 1879, 1880 and 1881, landscapes.

Ibbetson, Julius Cæsar, 1759–1817, an occasional etcher.
Image, Selwyn, 207.
Inchbald, John W., 1830–1888, landscape and architecture; his *Mountain and Vale*, a series of 21 plates, was published in 1885, 187.
Inns, English, 202.
Ionides, C., and Whistler's Thames plates, 88.
Ireland, Samuel, *d.* 1800, is known by his portrait of General James Oglethorpe, who died June 30, 1785, aged 102. The plate measures $8\frac{1}{2}\times6\frac{1}{2}$. The Victoria and Albert Museum has an impression.
Iron: etching on iron in the XV century was done with a mordant composed of 1 oz. of salammoniac, 1 oz. of roche alum, 1 oz. of argento sublimato, and 1 oz. of Roman vitriol, mixed with equal parts of vinegar and water, then boiled till the mixture had evaporated to a cup or half a cup.
Iron Perchloride, a mordant generally used by process-etchers.—McBey's Edinburgh plates were bitten with it, but the artist found that the mordant's action caused a deposit of iron oxide to settle at the bottom of the lines. *See* Lumsden's book.
Italy's influence over English art, XVIII century, 128.

Jackson, John, R.A., 1778–1831, etched from time to time, as in his wee portrait of Pitt, $5\frac{1}{2}\times2\frac{5}{8}$.
Jacomb-Hood, George Percy, pupil of Legros, living painter and etcher, 77, 187.
Jenny Wren species of art, 79, 177.
Johnson, C. E., contributed to *The Etcher* in 1883.
Junior Etching Club, 180.

Kauffmann, Maria Angelica, R.A., 1741–1807, a few etched plates, including a portrait of herself, 1770, $8\frac{5}{16}\times6\frac{7}{16}$.
Keene, Charles S., 1823–1891, has a fine feeling for etched qualities in both landscape and portraiture. Two early examples of his work are illustrated here because the later ones are much better known, as in the famous portrait of the "Girl with a Book," $6\frac{5}{16}\times5$, which cannot well be bettered in simplicity and charming dignity of design. It is always good to know how a man of genius worked through his apprenticeship, 156, 180.
Kennington, T. B., painter and etcher, contributed to *The Etcher* in 1881, 186.
Keppel, the late Frederick, American print-seller and publisher, 88.
Ker, Charles Henry Bellenden, *c.* 1785–*c.* 1871, landscapist.
King, Daniel, of Chester, *fl. c.* 1656, 110, 163, 167.
Kip, Jan, 1653–1722, 104.
Kirk, Thomas, etching and engraving, late XVIII century.
Kirkall, Elisha, etching and engraving, Sheffield, London, *c.* 1682–*c.* 1742, 82, 112.
Knapton, Charles, etching with chiaroscuro, 1700–1760, 83, 112.
Knight, Charles, stipple and etching, *c.* 1743–after 1825, 112, 121.
Knight, John Pescott, R.A., 1803–1881, member of the Etching Club, 179, 180.
Knight, John W. Buxton, R.E., contributed to *The Etcher* in 1879, 1880, 1883, 1885, and 1886, 186.

La Cave, P., early XIX century, worked in soft-ground etching.
Ladbrooke, Robert, Norwich school, 1770–1842, 149.
Laing, Frank, R.E., 1862–1907, of Tayport, Dundee, though not a first-class man, has left some good work.
Lamb, Charles, 78.
Lambert, J., worked after Prout, 166.
Landscape and etching, 80, 122, 124–128, 185.
Landscapes without human life in them, 194, 197, 198.
Landscapes free from the presence of human life, 194, 197, 198.
Landseer, Sir Edwin Henry, R.A., 1802–1873, 17 etchings printed as pretty engravings and published by E. Gambart and Co., London, 1848, 115, 139, 140, 141, 192, 193.
Landseer, Thomas, R.A., etcher and engraver, 1795–1880, 139, 140, 141.

Lane, John, *d.* 1925, 85, 98.
Lane, Richard James, A.R.A., 1800–1872, occasional etcher.
Lang, Andrew, the late, 79.
Laporte, John, 1761–1839, 82, 89, 112, 170. His books : *Studies of Trees*, etc., containing 56 plates, mainly soft-grounds, should be put side by side with similar publications by P. La Cave, William Delamotte, John Varley, John Powell, W. M. Craig, Francia, H. W. Burgess, A. Aglio, etc. Laporte collaborated with W. F. Wells, a friend of Turner, to produce in soft-ground etching an important book called *A Collection of Prints Illustrative of English Scenery, from the Drawings and Sketches of Thos. Gainsborough, R.A., in the various Collections of the Rt. Hon. Baroness Lucas, Viscount Palmerston, George Hibbert, Esq., Dr. Munro, and several other Gentlemen.* 72 plates in all, of which Laporte etched 33 and Wells 39.
Law, David, Edinburgh, R.E., 1831–1901, began his public career as an etcher in *The Etcher*, 1879, and *The Portfolio*, 1880. Became very popular, mainly because his plates were strong in colour and overdone in handling, 187, 192.
Lawless, Matthew James, 1836–1864, member of the Junior Etching Club, 180.
Lawrence, Sir Thomas, P.R.A., 1769–1830. In the Victoria and Albert Museum is a proof, $9\frac{1}{8}\times7\frac{1}{16}$, with pencilled note, "Supposed Etching by Sir Thomas Lawrence." It is catalogued : "Portrait of a Lady seated on a chair, turned to right ; her arms folded, and a paper in her left hand : in style of Romney."
Leech, John, 1817–1864. *See Follies of the Year*, 21 coloured etchings from *Punch's Pocket Books*, 1844–1864, with Notes by Shirley Brooks, 1865. Present price, Francis Edwards, London, £1 12s.
Legros, Alphonse, Dijon 1837–Watford 1911, 77, 156, 187, 188, 189, 195.
Le Keux, and the Etching Club, 174, 175.
Leman, Robert, 1799–1863, Norwich school, a few little plates, 149.
Lewis, Arthur James, member of the Junior Etching Club, 180.
Lewis, Charles George, 1808–1880, contributed once to the Etching Club, 1844, "A Woodland Dell," $5\frac{1}{4}\times3\frac{3}{4}$.
Lewis, Frederick Christian, 1779–1856, 145, 146, 187. *See* his many plates of the scenery on Devonshire rivers, and his later plates, *Scenery of the Rivers of England and Wales*, London, 1845–1846, three parts, 17×12, containing 68 painters' etchings.
Lewis, George Robert, aquatinter and etcher, 1782–1871. *See* a series of groups illustrating . . . the people of France and Germany, 60 plates on India paper, super royal octavo, 1823. Present price, 15 shillings.
Lewis, John Frederick, R.A., 1805–1876, 193, 194.
Leyde, Otto, R.S.A., 1835–1897, a considerable number of etched plates, several after his own pictures.
Liber Studiorum, Cotman's, 167, 168.
Liber Studiorum, Turner's, 145.
Lines, Samuel, Allesley 1778–Birmingham 1863, painter and occasional etcher.
Lines, Samuel Restall, 1804–1833, some plates of trees.
Linnell, John, 1792–1882, 184, 191. *See The Portfolio*, vol. iii.
Liverpool, and George Stubbs, 115.
Livesay, W., contributed to *English Etchings*, 1882–1885.
Llewellyn, S. H. *See English Etchings*, vol. v, 1885.
Locke, William, *c.* 1767–?, the Victoria and Albert Museum has a little plate by him, $4\frac{15}{16}\times3\frac{1}{4}$: "A boy holding an apple, seated on a girl's shoulders."
Lockhart, William Ewart, R.S.A., R.E., 1846–1900.
Lodge, William, engraver and etcher, 1647–1689, 110.
Long, Amelia, Lady Farnborough, etchings from sketches made in France and Holland, 12 plates, folio, wrappers, 1819 ; present price 30 shillings.
Lound, Thomas, Norwich school, 1803–1861, 149, 150.
Loxton, S., 202. *Some Old Bristol Taverns*, six etched plates all undated.
Luard, John Dalbiac, 1830–1860, member of Junior Etching Club in 1858, 180.
Lucas, Richard C., mid-Victorian, three publications. 1841 : Gray's Elegy, 20 plates with title included, in volume $9\frac{1}{2}\times13\frac{3}{4}$. 1841 : Goldsmith's Deserted Village, 17 plates including title, in volume $9\frac{1}{2}\times13\frac{3}{4}$. 1856 : *The Artist's Dream Realized, being a residence designed and built by R. C. Lucas, sculptor*, 17 plates, in volume $15\frac{1}{2}\times12$.
Lumsden, E. S., A.R.S.A., R.E., and his important book, 81, 82, 83, 86, 108, 109, 123, 154, 156.

Macbeth, Robert Walker, R.A., R.E., Glasgow, London, 1848–1910, 186, 187.
Mackenzie, Frederick, painter, etcher and engraver, mainly architecture, 1787–1854. His treatise *Etchings of Landscape* was published in 1825.
McLachlan, Thomas Hope, Darlington, London, Weybridge, 1845–1897.
McTaggart, William, R.S.A., painter and occasional etcher, 1835–1910.
MacWhirter, John, R.A., 1839–1911, 186. *See The Etcher*, 1881 and 1882.
Maitland of Lauderdale, Richard, and Barlow, 106.
Malton, James, *d.* 1803. *See* his *Picturesque and Descriptive View of the City of Dublin*, 1791.
Malton, Thomas, student of architecture, aquatint and etching, 1748–1804, 86, 144.
Marks, Henry Stacey, R.A., R.E., 1829–1898, member of the Junior Etching Club, 180.
Marlow, William, 1740–1813, 122.
Marriott, F., contributed to *The Etcher* in 1882, 186.
Marshall, Herbert M., R.E., painter and etcher, 187. *See English Etchings*, 1883, 1885, and 1886.
Martin, F., landscape painter and etcher to the Princess Charlotte and the Prince of Saxe-Cobourg; his *Characters of Trees, in a Series of Seven Plates*, $19\frac{1}{2} \times 14\frac{3}{4}$, was published in 1817; 170.
Martin, John, painter, mezzotinter and etcher, 1789–1854.
May, W. Holmes, R.E., 187. *See English Etchings* from 1880 to 1890.
Meatyard, F. R., 32, Museum Street, London, W.C. 1, 208.
Menpes, Mortimer L., R.E., 186.
Merritt, Anna Lea, three portraits in *The Etcher*: "Ellen Terry as Ophelia," 1879, $9\frac{1}{4} \times 6\frac{3}{8}$; "Mrs. Kendal as the Lady Giovanna," 1880, $10\frac{7}{8} \times 8$; and "The Earl of Dufferin," 1883, $8\frac{7}{8} \times 6\frac{7}{8}$.
Metcalfe, R., 166. A forgotten etcher of interest, architectural landscape, who published in 1820 *Twelve Etchings of Castles and Monasteries in the North Riding of the County of York, etc.* Examples: "Barnard Castle in 1819," new and entertaining, $9\frac{5}{8} \times 12\frac{1}{16}$; "Easby Abbey," same size plate; "Jervaux Abbey," "Richmond Castle," with a good landscape, "Middleham Castle from the South-East," and "Bolton Castle."
Meyer, the late Joseph, of Liverpool, 113, 115, 116.
Michelangelo, Chiusi 1475–Rome 1564, 79.
Middleton, John, 1828–1856. Published in 15 copies nine plates of etched landscapes.
Millais, Sir John Everett, Bart., P.R.A., 1829–1896, member of the Etching Club, 173, 177, 179, 185.
Millbank on Thames, J. S. Cotman and Francis Barlow, 167, 168.
Miller, William G. *See English Etchings*, vols. v, vii, and viii.
Milton, John, 107, 177, 179.
Monamy, Peter, 1670–1749, interesting as a marine painter; his picture of "A Calm Day" was etched by Parr.
Monk, General, 1st Duke of Albemarle, patron of Francis Barlow, 94, 96.
Montaigne, 1533–1592, 143.
Moore, Henry, R.A., painter and etcher, 1831–1895, member of Junior Etching Club, 180.
Moore, R. H., sporting artist and illustrator. *See The Portfolio*, 1886, "Bloodhounds at Fault," $7\frac{5}{8} \times 10\frac{9}{16}$.
Morland, George, 1763–1804, 81, 127, 128, 181.
Mortimer, John Hamilton, A.R.A., 1741–1779, painter and etcher, 112, 121, 201.
Moses, Henry, 1782–1870, etchings in outline of boats and ships, 201.
Munnings, A. J., R.A., 114.
Munro, Dr., and Turner, 144.
Murray, Charles Oliver, R.E., born 1842. *See The Etcher*, 1880 and 1881; *The Portfolio*, vols. xiv and xxiii; and *English Etchings*, vol. v, 186, 187.
Murray, J. G., A.R.E., of Glasgow, who died about 1905; by profession a lithographer, but notable also for many pleasing etchings, small landscapes and architecture.
Museum Mind, A, in the study of etchings, has disadvantages everywhere, 189.

National Art Training School, Etching Class from 1864. *See* Martin Hardie's Catalogue, Victoria and Albert Museum.
Nature Study and Cromwell's Period, 80, 81.
Need of a magazine for British etchers, 9.
Negative Etching. *See* Index to Part I.
Neglect of British etching, its history and achievements, 77, 78, 79, 81, 82, 83, 90, 95, 98, 104, 108, 114, 120, 128, 135, 137, 148, 171, 186.
Newman, Cardinal, 184.
Nicholson, William, R.S.A., 1784–1844. Etched a series of portraits, mainly from his own paintings, 122, 123.

Ninham, Henry, Norwich school, 1793–1874, 150, 151, 153, 201.
Noel, Amelia, in 1797 dedicated a set of etchings, Views in Kent, to Princess Charlotte. In one edition this oblong quarto has 6 coloured aquatints. Present price, H. Sotheran and Co., eight guineas.
Norwich Painters and Etchers, 149–171.

Oakes, John Wright, A.R.A., 1820–1887, member of Junior Etching Club, 180.
Ogilby's *Æsop's Fables*, 102, 103.
Once a Week, a magazine, 181.
O'Neill, G. B., *c.* 1857–1879, member of the Etching Club, and a pleasant humorist with a sincere fondness for the people's life, like Pinwell, 173, 179.
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Parrish, Stephen, *b.* 1846, contributed to *The Portfolio* 1882 and 1885: "In Port," $3\frac{7}{8}\times 9\frac{1}{2}$, and "Hastings," $5\frac{1}{2}\times 10\frac{1}{2}$.
Parsons, Messrs., Book and Printseller, Brompton Road, London, S.W., 208.
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Pearce, A. E., contributed to *The Portfolio* 1884.
Pepys, Samuel, 103.
Percival, Harold, A.R.E., died during the war.
Pettie, John, R.A., 1839–1893, designed two plates for the Etching Club: "A Highland Outpost," 1879, $9\frac{7}{8}\times 7\frac{3}{8}$, and "At Bay," $10\times 7\frac{7}{16}$, 1879; 179, 180.
Phillip, John, R.A., 1817–1867, etched now and then.
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Piranesi, G., Italian etcher of architecture, 1720–1778, 144, 161.
Place, Francis, etching and mezzotint, 1647–1728, 81, 82, 103, 104, 105, 106, 107, 108, 109, 110, 125, 152.
Platt, Charles Adams, contributed to *The Etcher* 1882 and 1883: "Fishing Boats at Low Tide, Nova Scotia," $5\frac{13}{16}\times 9\frac{7}{8}$, and "Rockport," $8\frac{15}{16}\times 5\frac{15}{16}$.
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Pope, H., contributed landscapes to *English Etchings* from 1883 to 1885–1886.
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Poulter, J. A. *See English Etchings*, vols. i, ii, v, vii, and viii.
Pouncy, B. T., *d.* 1799, etched several plates after Thomas Hearne: "An Ironworks at Dounton, Herefordshire," is one.
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Propert, John Lumsden, 1835–1902, 187. Contributed to *The Portfolio* in 1871, and to *The Etcher* in 1880.
Prout, Samuel, 1783–1852, aquatinter, and a master of soft-ground etching, landscape and architecture, 78, 82, 131, 165, 166, 191, 201.
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Pye, John, senior, engraving and etching, *fl.* 1758–1774, 112.
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Rhead, G. Woolliscroft, R.E., *b.* 1854, contributed to *The Etcher* in 1880, and to *The Portfolio* in 1885.
Richardson, Jonathan, senior, etched portraiture, 1665–1745, 112.
Richardson, Thomas Miles, senior, painter and etcher, 1784–1848, 166.
Ridley, Matthew White, *d.* 1888, member of Société des Aqua-Fortistes, Paris, 1865; contributed to *The Portfolio* in 1873, "Orange Wharf, London Bridge," $5\frac{7}{8}\times8\frac{7}{8}$; aided *The Etcher* in 1881, "A Jolly Young Waterman," $8\frac{15}{16}\times7$; 202.
Riley, Thomas, active in the eighteen-eighties, mainly etchings of architecture, 187.
Rimell, James and Son, 39 Duke Street, St. James's, London, S.W. 1., 208.
Roberts, David, R.A., 1796–1864, *The Antiquities of Scotland*, in volume $22\frac{3}{4}\times16\frac{1}{2}$, with nine plates 10×8, all signed and dated 1831; 166.
Robertson, Archibald, etching and aquatint, *fl.* 1777–1783.
Robertson, Henry Robert, *b.* 1839, contributed to *The Etcher*, 1879–1883, 186.
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Robinson, C. F., contributed to *The Etcher* 1879, 1885.
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Rogers, Thorold, his great book, 78.
Roller, George, R.E., contributed to *English Etchings*, vol. vi, 1885–1886.
Rooker, Edward, engraving and etching, *c.* 1712–1774, 105, 112, 154.
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Rye, William B., member of the Antiquarian Etching Club, 1849–1853. Published 31 plates in 1866.

Saint-Dalmas, F. Emeric de, contributor to *The Etcher* and *English Etchings*, landscapes.
Sandby, Paul, R.A., painter, etcher and aquatinter, 1725–1809, 78, 80, 82, 83, 105, 108, 122, 123, 124–128, 130, 145, 154, 170, 208.
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Sands, Frederick, two portrait etchings in the Victoria and Albert dated 1849.
Sass, Richard, 1774–1849, 130. Published in 1800, with dedication to the Princess Charlotte of Wales, 36 British landscapes drawn in soft-ground etching; his book was brought out in six parts with six etchings in each, price 12s. a number. A bound volume of these plates measures $18\frac{3}{4} \times 14\frac{1}{2}$. Worth collecting.
Sayers, James, etcher, 1748–1825, 112, 121.
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Scott, David, R.S.A., 1806–1849, 25 etched plates for *The Ancient Mariner*, 1839.
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Scott, William, R.E., contributed to *The Etcher* 1881–1885, views of Rome, 186.
Scott, William Bell, engraving and mezzotint, 1811–1890. *See The Etcher* 1879: "The Norns Watering Yggdrasil," $10\frac{1}{4} \times 8$.
Scribner's Magazine, Hamerton and Haden, 87, 204.
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Serres, John Thomas, 1759–1825, interesting coloured etchings, such as "Liverpool Town" and "Liverpool from the Fort," 1797; present prices, Rimell, 12 guineas.
Severn, Joseph, 1795–1879, member of the Etching Club 1844, 180.
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Shepperson, Claude, A., A.R.A., 1867–1921, etched a few plates.
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Signing etched proofs: this has been a source of much trouble to artists, collectors and dealers. American collectors and dealers were the first patrons of etching who asked for a signature in the margin even when a plate was itself signed, and artist after artist gave way to this demand, though in days preceding eighteen-eighties there was rarely a signature in the margin of etched proofs. To start a new trade custom late in the history of an art may be very harmful to earlier work. Many unsigned proofs of the last century are almost unsaleable. *See The Bookman*, October, 1922, for letters on this point by Dr. Harrington and L. A. Legros.
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Skirving, Archibald, Haddington 1749–Inveresk 1819, miniature painter, portraitist in crayons, and occasional etcher, 155.
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Slocombe, Edward, R.E., 187. *See Etchings of English Landscapes*, by C. P., F., and E. Slocombe, 1873.
Slocombe, Frederick, R.E., *b.* 1847. *See The Etcher*, 1881, and *The Portfolio*, vols. xiii, xvi, xx, and xxii (1891).
Smallfield, F., member of Junior Etching Club 1858, 180.
Smart, John, R.S.A., 1838–1899. His book of etchings, *The Golf Greens of Scotland*, now out of print, should be reprinted. Among other plates: "The Gloom of Glen Ogle," 17×24 inches, and "The Pass of Brander," 16×24.
Smetham, James, 1821–1889, *Studies from a Sketch Book*, 1860–1861, 12 plates in all.
Smith, G. Barnett. *See English Etchings*, vol. iv, for his portrait of W. M. Thackeray, $11 \times 8\frac{7}{16}$.
Smith, George (1714–1776), and Smith, John (1717–1764), of Chichester. *See* their fifty-three prints, "after their own paintings and other masters," etchings and engravings, 1770; 83, 112, 120, 121.
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Smith, John Thomas, 1766–1833, small etchings of landscapes, and London and Westminster topography. In 1815 he published 49 plates of remarkable beggars, itinerant traders, etc., in London and her suburbs, size of etchings $7\frac{1}{2} \times 4\frac{1}{2}$. *See also* his *Vagabondiana*, and his 95 plates of etching, aquatint, etc., in *Antiquities of London and Its Environs*, 1791; 78, 79, 191.

Snape, M. *See English Etchings*, vols. i, ii, iii, and v.
Snell, George, member of Société des Aqua-Fortistes, Paris, 1860.
Société des Aqua-Fortistes, 202.
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Soft-ground Etching, in which the effects of pencil and chalk drawings can be obtained. The soft ground spread over a plate is a mixture of ordinary ground with tallow. Put thin paper upon this ground and draw upon it with a pencil, pressing just hard enough to press through the ground to the metal's surface. Remove the paper carefully, and the ground will adhere to those parts which the pencil has pressed. Then the plate is bitten, 81, 89, 136, 137, 138, 145, 146, 151, 153, 161, 165.
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Spilsbury, John, 1730–1795, a set of 24 heads and busts, in the manner of Rembrandt, 1776, 112, 131.
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Spurgeon, Rev. I. G., published *c.* 1803 some etched plates, in part original.
Stadler, Joseph Constantine, aquatinter and engraver, *fl.* 1780–1812, 146.
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Stephens, R., in 1815, etched a few plates of Worcestershire cottages after a local artist named G. Grainger.
Stevenson, George, R.E., 186. *See The Etcher*, 1881, and *English Etchings*, vols. i and iv.
Stone, Frank, A.R.A., 1800–1859, member of the Etching Club 1844.
Stonhouse, C., member of the Etching Club 1841, 178.
Stothard, Thomas, R.A., painter, illustrator and etcher, 1755–1834, 112, 121, 191.
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Strang, William, R.A., R.E. *See* the catalogue of his etched work, 1923.
Strang, William, R.A., R.E., some books by : 1894, *Death and the Ploughman's Wife*, 12 etchings, signed proofs, folio ; 1899, *Western Flanders*, 10 etchings, 250 copies on Van Gelder paper, folio ; 1901, Thirty Etchings illustrating subjects from the writings of Rudyard Kipling ; 1902, in conjunction with D. Y. Cameron, etchings in a beautiful edition of *The Compleat Angler*.
Streater, Robert, 1624–1680 ; there is an etching by him in the British Museum showing on the same plate a landscape and a portrait of himself, touched with a feeling for bitten line.
Strutt, A. J., his " Roman Wine Cart " is dated 1843, $15\frac{3}{8}\times12$.
Strutt, Alfred William, A.R.E., R.C.A., *d.* 1910.
Strutt, Jacob George, *fl.* 1821–1852. *See* his *Bury St. Edmund's*, 12 etchings, 1821, $6\frac{3}{8}\times8\frac{3}{8}$. *See also Deliciæ Sylvarum*, 1828–1829, dedicated to the Duke of Bedford, 1828, $14\frac{5}{8}\times11\frac{7}{8}$; 152, 166.
Strutt, Joseph, engraver, etcher and mezzotinter, 1749–1802, 112.
Stuart, Sir John James, 1799–1849, his 12 etchings from Scott and Byron were published by Colnaghi in 1821.
Stubbs, George, R.A., painter and etcher, 1724–1806, 82, 83, 105, 113–120, 122, 123, 124, 128, 136, 193, 196.
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Swain, Ned, R.E., 187. Etchings of Old Borough Inns. *See also English Etchings*, vols. ii and iii ; and his bridges over the Thames, note *English Etchings*, vols. iii and iv.
Synge, Edward Millington, etching and mezzotint, 1860–1913.

Tayler, Frederick, P.R.W.S., 1804–1889, member of the Etching Club from 1841, 178, 179, 182, 185, 192, 193.
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Thirtle, John, Norwich school, 1777–1839, 149.
Thomas, Percy, R.E., 187. His first plate in

English Etchings, vol. i, was a portrait of Iroquois, winner of the Derby, 1881, 9×11¾. Contributed to this magazine 1888–1891. For his portrait of Whistler, 5⅛×3⅞, *see A Catalogue of the Etchings and Drypoints of J. A. McN. Whistler, by R. Thomas*, 1874. Two plates in *The Portfolio* : "Wrecked," vol. vii, and "Saved," in the same vol.

Thomas, Robert Kent, 1816–1884, 187. Contributed architectural plates to *The Portfolio*, vols. vii, x, xii, and xv.

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Tomkins, Peltro William, etching and mezzotint, 1759–1840, 112, 121.

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Townsend, Henry J., member of the Etching Club from 1841 to 1857, 173, 178.

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Trevelyan, Lady Paulina, *d.* 1866, an occasional etcher.

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Turner, Mrs. Dawson, Norwich school : Portrait of William Upcott, 152.

Turner, J. M. W., R.A., 1775–1851, 81, 89, 109, 141, 143, 144, 145, 146, 190.

Turner, William, of Oxford, 1789–1862, some etched views of his native city.

Turner's engravers, *Liber Studiorum*, 145.

Umber, its use in printing inks. *See* E. S. Lumsden's excellent advice.

Upcott, William, and George Stubbs, 113, 114, 116, 117, 119, 152 (etched portrait of him).

Urwick, W. H., R.E., *d.* 1915 ; his volume on the CIII Psalm, with sixteen etchings of landscapes to illustrate it, was published in 50 copies in 1878, its plates in size averaging 4¼×7¼. Began to contribute to *The Etcher* in 1879, "The Old North Bridge, Edinburgh," 7 1/16×11 ; and to *English Etchings* in 1882–1883, "The Wandle at Mitcham," 6×8⅞ ; 186.

Van der Meulen, Adam Francis, 1632–aft. 1693, 115, 119.

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Varley, Cornelius, Hackney 1781–Stoke Newington 1873. Improved the microscope, the camera lucida, and camera obscura, and made original researches in print-making, 168, 201. *See* his etched plates of *Shipping, Barges, Fishing Boats, and other Vessels commonly met with on the British Coasts, Rivers and Canals*, 14¼×19¾.

Varley, John, an occasional etcher, Hackney 1778–1842.

Vertue, George, 1684–1756, 92, 93, 105, 109, 168.

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Vincent, George, Norwich school, 1796–*c.* 1831. Some experiments with states that interest. Thus a plate of a tower among trees and cattle near a wall goes through a great deal of fudging with a very fine needle till at last Vincent transforms it into a mezzotint, 9¼×8 9/16. Another plate, "Whillingham," 7⅞×10 5/16, evolves through four rather fumbled states into a vast sky effect on the left, 152.

Vivares, Francis, 1709–1780, 104, 121.

Walker, Anthony, engraver and etcher, 1726–1765, 112.

Walker, Augustus, Walker Gallery, New Bond Street, London, 208.

Walker, Frederick, A.R.A., 1840–1875, six interesting trials published in a grey paper wrapper : "Little Girl eating Porridge," 4⅛×3½ ; Portrait of the artist, 4×3 ; "Old Couple seated in a Kitchen," 5×7 ; Study for the Wayfarers, drypoint, 6 9/16×4⅜ ; "The Wayfarers," 4 9/16×5 15/16.

Wallis, George, painter and etcher, 1811–1891.

Wallis, Henry, painter and etcher, 1831–1916.

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Ward, James, R.A., etched now and then, 1789–1859.

Watson, Charles J., R.E., 186. Contributed in 1880 to *The Etcher*, "Boat-building on the Yare," 5 9/16×9 1/16 ; accepted by *The Portfolio* in 1882, "Chelsea," 6 15/16×10 15/16.

Watson, John Dawson, painter, illustrator, and occasional etcher, 1832–1892, 187. *See The Portfolio*, vol. iv, 1873, "A Prize," 8½×5½.

Watts, George Frederick, R.A., O.M., etched now and then, as in a good portrait of Legros, 1879.
Webster, Thomas, R.A., 1800–1886, member of the Etching Club, 178, 179.
Welles, E. F., twenty-five etched studies of animals, *c.* 1835, very inferior to those by Robert Hills, but show some newish courage in biting.
Wellesley, Rev. H., portrait of F. C. Lewis the engraver, dated 1838, $3\frac{1}{8}\times4\frac{1}{8}$.
Wells, William Frederick, painter and etcher, who worked very seriously and well in soft-ground, 81, 89, 112, 170. *See also* under Laporte.
Westall, Richard, R.A., painting, etching, aquatint, and mezzotint, 1765–1836, 181.
Westall, William, R.A., etching and aquatint, 1781–1850.
Whaite, H. C., member of the Junior Etching Club 1858–1862.
Wheatley, Francis, R.A., 1747–1801, 181.
Whistler, J. A. McNeill, a very instructive story about his great series of Thames plates, showing that when excellent etched plates are printed in one edition as engravings, not as etchings, their artistic value is harmed very much, 87, 88.
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Wild, Charles, 1781–1835, 164. His *Twelve Select Examples of Ecclesiastical Architecture of the Middle Ages, chiefly in France*, in volume, with plates averaging in size $20\frac{3}{4}\times15\frac{3}{4}$, have two states of each plate, one with etched outline only, the other completed with very delicate aquatint.
Wilkie, Sir David, R.A., 1785–1841, 123, 136, 141, 149, 155, 169, 170, 203.
Wilkins, Dr., Bishop of Chester, and Francis Barlow, 92.
Williams, A. M., contributor to *English Etchings*; a series of London views, vols. iv, v, vi, vii, and viii.
Williams, Hugh William, "Grecian Williams," painter and etcher, born at sea 1773, *d.* 1829. One of Scotland's early etchers.
Williams, Penry, painter and etcher, 1798–1885.
Wilson, Benjamin, painter, etcher, electrician, and F.R.S., 1721–1788. Imitations of Rembrandt used in a very amusing practical joke, 83, 84, 85, 105, 112, 149.
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Wilson, Richard, R.A., 1714–1782, 121.
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Withers, Alfred, contributor to *The Etcher* (1880–1883) and *English Etchings* (1882–1884).
Wood, Anthony, 92.
Wood, Thomas Peploe, 1817–1845.
Wootton, John, *c.* 1678–1765, 110.
Worlidge, Thomas, 1700–1766. Portrait of Sir James Thornhill, $7\frac{7}{8}\times6\frac{3}{16}$; portrait of Walter Baker, $7\times5\frac{7}{8}$, dated 1754; Encœnia in the Sheldonian Theatre, Oxford, 1759, $18\frac{1}{8}\times24\frac{1}{4}$. 180 etchings from antique gems, published in 1768. A fine copy was sold recently £2 7s. 6d.; 83, 105, 112, 149.
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Wyllie, William Lionel, R.A., living painter and etcher, *b.* 1851, 199.

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Young, John, etching and mezzotint, 1755–1825.
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Zeeman, R. N., 1623–1663, 108.
Zeitter, John Christian, son-in-law of Henry Alken, etched from Alken's designs the illustrations for Don Quixote, 1831.
Zinc, preferred by many etchers. Thus Haden said: "Copper is usually used, but I prefer zinc. Copper is sometimes soft, sometimes hard, and this very materially affects the execution, the biting-in and the endurance of a plate. An etching on copper is, perhaps, more delicate and more refined, but one on zinc gives a more painter-like and artistic impression, is richer in colour, and is bolder and bigger; it has besides the advantage of being more easily bitten. . . ."

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